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THE LEVERHULME  
ART COLLECTIONS

II

PORCELAIN & POTTERY







# CHINESE PORCELAIN & WEDGWOOD POTTERY

WITH OTHER WORKS OF CERAMIC ART

A RECORD OF THE COLLECTION IN THE  
LADY LEVER ART GALLERY, PORT SUNLIGHT  
FORMED BY THE FIRST VISCOUNT LEVERHULME

By

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Port Sunlight Eng. Lady Lever Art Gallery



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## AUTHOR'S PREFACE

**I**N the magnificent assemblage of works of art collected by the late Viscount Leverhulme, and permanently installed by him in the Lady Lever Art Gallery, Port Sunlight, the potter's art has not been neglected. To have attempted a representative series illustrating the ceramic history of the world would have been out of place, and Lord Leverhulme wisely contented himself with two collections of first-rate quality, the one illustrating the finest porcelain in the world, and the other the works of the most celebrated English potter. Both comprise choice examples culled from many well-known collections, such as the Orrock, Richard Bennett, Trapnell, S. E. Kennedy for Chinese; and the Tweedmouth, Hooker, Hope, Tangye, and others for Wedgwood. It is true that in addition to these two large series there are a few miscellaneous specimens of other types, but there is little among them which calls for special mention except the series of Masonic pottery in the Masonic Hall. The interest in this last is naturally in the main Masonic, but it includes a few specimens which have a bearing on the history of English pottery.

In the arrangement of the Catalogue the descriptions have been grouped under certain well-defined headings; but within these limits the order of exhibition has been followed as far as possible.

The introductory notes which preface each section in no way pretend to exhaust their respective subjects. They are merely intended to supply to the reader in a handy form the information necessary for the understanding of the descriptions. For a fuller study, if he is tempted to go deeper into the matter, he is referred to the books mentioned in the list of works consulted. To these books the author makes the fullest acknowledgment, and in particular he would like to emphasize, in reference to the Wedgwood, the invaluable research work done by Miss Meteyard and Mr. Rathbone. The latter actually left notes on the present collection which have been a great assistance.



In addition to the Ceramic Collections, a few kindred objects are included in this volume, viz. glass and enamels, both Oriental and English, Chinese hard stones and Peking lacquer. In dealing with the Chinese hard stones, I had the valuable help of Mr. Oscar Raphael, and the sections devoted to English enamels and glass are from the skilful pen of Mr. Bernard Rackham. My thanks are due to these and to the Curator of the Gallery, Mr. Sydney L. Davison, and his assistants, for their courteous help given at every stage of my work on the Collection.

R. L. HOBSON.

1924.

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309. WINE POT WITH COLOURED GLAZES.

17th Century.

# I

## INTRODUCTION

THE Catalogue of the ceramic collections in the Lady Lever Art Gallery covers a wide span. It begins with old Chinese porcelain and ends with Wedgwood, the work of the master potters of the East and of the "prince of potters" in England. The width of the world separates the two geographically, and in style they are as the poles apart. But both were engaged in an industry fundamentally the same, and both have had a great and abiding influence on the ceramic history of the world.

To the Chinese we owe porcelain itself, which is perhaps the most wonderful of all the potter's triumphs, a beautiful, white, translucent substance perfectly suitable alike for table wares and for the most exquisite ornaments, a clean and almost stainless material, impervious to moisture, and able to resist powerful acids. Moreover, the Chinese artists, with their natural gifts for colour and design, have shown the world how to decorate the white porcelain in the most attractive styles, furnishing models which the Western potters have striven for two centuries to follow and tried in vain to improve.

Porcelain was made in China as early as the sixth century of our era; and when it first found its way to Europe about the thirteenth century, it was, and for long remained, a mystery. In the sixteenth and seventeenth centuries serious attempts were made in Italy and France to discover its secret, or at any rate to produce a colourable imitation of the material; but it was not till the early years of the eighteenth century that the chief difficulties were overcome. The materials—china stone and china clay—necessary for the manufacture of true porcelain, and the proper method of using them, were discovered in Saxony by J. Böttger of Dresden about 1709. The famous Meissen factory resulted; and in spite of all efforts to preserve the secret, numerous factories were started within a few years by kings and princes in other states of Central Europe. Meanwhile, the French had developed with success a method of producing a white and translucent material by mixing a glassy frit with sand and clay, and had definitely established the manufacture of artificial porcelain. In England the porcelain industry was a late growth. It sprang from private enterprise about the middle of the eighteenth century, and developed at first on the French lines. The ware made at Bow, Chelsea, Worcester, Derby, etc., was not the true hard porcelain of China and Meissen, but an artificial "soft-paste" ware of the French type. True porcelain was first made in England at Plymouth about 1768, and for a short time at Bristol; but the English potters generally favoured the softer type, and eventually (towards the end of the century) evolved an admirable composition which is a compromise



between the hard- and soft-paste, the true and the artificial porcelain, and still holds its own as the typical English ware. True porcelain was adopted in France about 1768, and that beautiful but expensive material, the old French soft-paste, soon afterwards disappeared from the market.

But even where the material of European porcelain had only a superficial resemblance to the Chinese, the influence of the East was abundantly apparent in the decoration. It is true the European style of decoration, evolved at Meissen and developed at Sèvres, has played in the past and still plays a leading part in ceramic ornament; but the old factories were reared from the first on Oriental food and never quite lost their taste for it. It is not possible to prove this thesis in the Lady Lever Art Gallery, for the collections there were not designed to illustrate the development of European ceramics. A late Crown-Derby service, a late French hard-paste service, and a few odd specimens of soft-paste Sèvres, are all we have to consult, and incidentally they are all decorated in the European style. But the proof is abundant elsewhere; and it will be accepted without demur that the porcelain of Europe derived its first impetus from China and has since remained a willing slave to Oriental influences.

Chinese pottery and stoneware are also highly distinguished; but their influence on the world's ceramic industry has been less conspicuous. Pottery is indigenous in every country, and it has developed everywhere on more original lines than its exalted kinsman, porcelain. The various wares made in Staffordshire in the middle of the eighteenth century are quaint, often bucolic, but racy of the soil. The salt-glaze, agate wares, tortoiseshell, and early cream wares are delightful things, displaying much skill and originality and, except for an occasional imitation of the Chinese, scarcely betraying any foreign influence at all. It was among these things that Josiah Wedgwood began his career as a potter; and the earliest efforts of this restless and enterprising spirit were directed to the improvement of the local wares. In his hands the cream ware became the refined "Queen's ware," the keystone of Wedgwood's industrial success: from the agate ware developed his elegant marbled glazes. In these and in his other "useful" productions, Wedgwood did not depart far from the normal traditions of the trade. It was in his ornamental creations that he broke new ground and indeed effected a revolution. Here he turned his back resolutely on modern Europe and the Far East, and looked for models in the arts of ancient Greece and Rome which were now becoming familiar from the excavations at Herculaneum and Pompeii. The taste of the day, directed by fervent antiquaries like Sir William Hamilton, had turned definitely to the neo-classical, and Wedgwood determined to consecrate his art to the new vogue. Vases of pottery, marble, and glass, found in the tombs and ruins of Italy, supplied him with models for form and material. His favourite designs were based on classical paintings and bas-reliefs interpreted by Flaxman and other artists. He invented new bodies to suit the new style of decoration. Jasper ware was inspired by

Græco-Roman glass, such as the Portland Vase had revealed; black basalt or Egyptian black carries its own explanation; the marbled glazes imitated agate and porphyry; and the red and black wares closely followed the old Etruscan vases. The classics were supreme, and China was forgotten.

Whether we approve or not the pseudo-classic art of the late eighteenth century, Wedgwood believed in it implicitly, and he spared no pains to give his own classic wares a perfection of finish. The other English potters eagerly followed him, and for a time their energies were bent on rivalling Wedgwood's novelties. But the style of these things was artificial, and in less earnest hands than Wedgwood's it was soon degraded. Early in the nineteenth century the inevitable reaction took place, and there was a revival of the rococo and the Oriental: but the firm of Wedgwood has remained faithful to the traditions of Josiah, and the jasper and black basalt wares are made in their old classical forms to this day.

The collection in the Wedgwood Room of the Lady Lever Art Gallery is splendidly representative of Wedgwood at its best. In the adjoining rooms is Chinese porcelain of scarcely less high quality. The two are among the chief attractions of the Galleries, and their juxtaposition invites comparison. Basically the jasper ware and Chinese porcelain have much in common, both being hard, fine-grained, and, in varying degrees, translucent. The white jasper ware is very like biscuit (*i.e.* unglazed) porcelain to the eye. It was, however (in Josiah Wedgwood's time at any rate) always biscuit and devoid of glaze; and it was not usually white, but more often coloured, either on the surface or throughout the mass with a stain which penetrates the body of the ware. Chinese porcelain, on the other hand, is almost always glazed, and its colours are applied in glazes or in glassy enamels. It is here that the wide divergence begins. In effect Wedgwood is quiet, restrained, formal, and somewhat cold: Chinese porcelain is gay, radiant, free, and sparkling, a feast of colour in daring combinations. In design the contrast is still more marked. Wedgwood, both in form and ornament, is trim, neat, and soberly beautiful, though at times a trifle academic. Chinese porcelain is more lively and fantastic, sometimes grotesque, sometimes a miracle of grace and beauty.

To the Western eye many of the Chinese designs may appear excessively whimsical; but full allowance must be made for racial differences; and there are many more, particularly those with happy renderings of flowers and trees, which appeal equally to East and West. Their simple beauty is unsurpassable. Wedgwood has nothing to offer in comparison with these. It is indeed unlucky for the Wedgwood Collection that it has to bear the brunt of this abrupt contrast between East and West. What European blue could hope to live beside the Chinese powder-blue? And yet we pass in a stride from the blue jasper to an unusually fine selection of powder-blue in the next room. And similarly Wedgwood's black wares must stand comparison with the mirror-black with its soft warm lustre, and the



*famille noire* vases with their exquisite "prunus" design set in a ground of rich green-black enamel.

Wedgwood has many merits, elegant as it is in form and perfect in finish, *teres atque rotundus*; but Chinese enamelled porcelain, with its simple satisfying shapes which seem to flow naturally from the wheel of the Chinese potter, its quaint and beautiful designs, and its riot of joyous colours, is not a thing to be lightly challenged by any ceramic production of the West.







4. VASE OF "THREE-COLOUR " PORCELAIN.

15th Century.

## II

# CHINESE POTTERY AND PORCELAIN

### A PRELIMINARY NOTE

IT is generally agreed that the earliest artistic pottery made in China is that of the Han dynasty, a period extending from 206 B.C. to 220 A.D. Bound up with this assertion is the belief still firmly held, though not unchallenged, that glaze was first applied to pottery in Han times. A considerable amount of Han pottery has been recovered in late years from the tombs which have been disturbed by railway construction or other causes; and though there is only one specimen in the Collection it gives a favourable impression of the Han funeral ware—No. 1, a wine-jar of red pottery with a green lead-silicate glaze which has assumed a beautiful golden and silvern iridescence during its sojourn underground.

The wonderful development of the Chinese potter's art, which is brilliantly displayed in the finer wares of the T'ang dynasty (618–906 A.D.) with their coloured glazes, the invention of porcelain which was already firmly established in the same dynasty, and the subsequent growth of the beautiful monochrome feldspathic glazes which reached their zenith in the Sung dynasty (960–1279 A.D.), are events which need only a passing mention here, for they are unrepresented except by Nos. 25 and 25A and one or two imitative pieces (Nos. 2 and 293).

The Ming wares are the first to require our serious attention. Under the rule of the Mings, which lasted from 1368 to 1644 A.D., many and important changes occurred in the ceramic industry of China. The potteries in Honan and elsewhere, which had been famous in previous dynasties, had now sunk into comparative obscurity, and all eyes were turned on Ching-tê Chên (Kingtehchen), already the ceramic metropolis of China. This place had long been noted for its fine white porcelain, and porcelain was now the order of the day—porcelain decorated no longer with the Sung monochrome glazes, but with brilliantly coloured pictorial designs.

The chief Ming types may be roughly classed as blue-and-white, three-colour, and five-colour wares. Pure monochromes are not excluded, but they are in the minority. Perhaps the most brilliant of the Ming wares are the so-called "three-colour" (*san ts'ai*) porcelains, on which pictorial designs with outlines carved, etched, or traced in threads of clay and filled in with coloured glazes, are set in a rich monochrome ground. The glazes, lead-silicates fired at a medium temperature,<sup>1</sup> are dark violet-blue, aubergine purple, turquoise, green, yellow, and a colourless

<sup>1</sup> Something between the intense heat required for the porcelain body and for the feldspathic glazes and the low temperature of the enamelling kiln. The "three-colour" porcelain body was first baked in the "biscuit" state, and then with its coloured glazes fired again in the more temperate parts of the porcelain kiln.

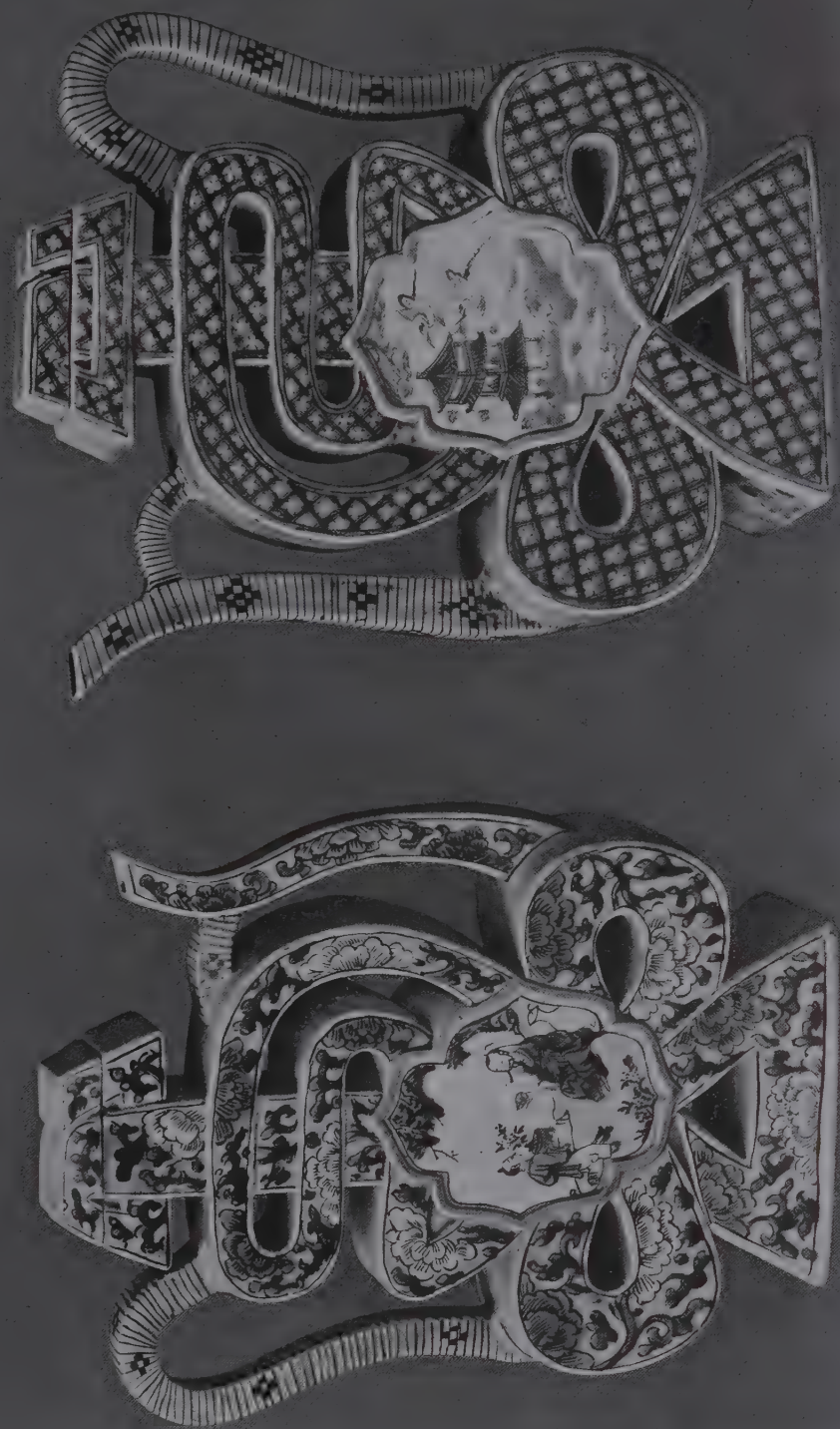
glaze which did duty for white. Details of the design were sometimes left unglazed, or, as it is generally called, in the "biscuit" state. As implied by the name, a combination of three of these colours was usual on this type of porcelain; but it was not rigidly enforced, and the ware still preserves its title of "three-colour" even when a fourth glaze is added to the trinity. Examples of this type of decoration on porcelain are seen on Nos. 4, 11, etc., and on pottery in Nos. 12 and 28.

Five-colour (*wu ts'ai*) decoration is another term which need not be interpreted too literally. It is, in fact, accepted in a general sense as meaning decoration in enamel colours. The enamels are soft lead-silicates coloured with metallic oxides and melted on to the porcelain in the relatively low temperature of the small enamelling kiln or muffle. The Ming enamels comprise greens of several shades, yellow, which is usually a rather muddy amber colour, aubergine purple or purplish brown, tomato red, a peculiar turquoise green, a composite black formed by washes of transparent green over a blackish brown pigment, and greenish white. They are applied either (1) direct to the unglazed biscuit, in which case the designs are usually pencilled in brown lines and the enamels washed over them, or (2) on the white porcelain glaze.

The third, and numerically the most important, Ming group is the "blue and white." In this case the pictorial designs are painted in cobalt blue on the body of the porcelain, and then covered with glaze, the whole being baked in one firing. This simple process is possible because the blue (unlike the enamel colours) will stand the full heat of the porcelain kiln. Another colour which has the same property is the red derived from copper. Both the blue and the red are known as under-glaze colours. It is possible for porcelain decorated in underglaze colours to have additional designs painted in enamel colours on the glaze. Indeed the combination of underglaze blue and on-glaze enamels was such a favourite one in the reign of Wan Li (1573-1619) that it is generally known as "Wan Li *wu ts'ai*" or Wan Li five-colour ware. There are many features of the Ming blue-and-white which are quite distinctive; but we need not dwell on them, because the Collection contains only two or three Ming specimens, and these belong to the later reigns of the dynasty. Of the enamelled wares too, there are very few specimens which can with certainty be placed in the Ming period; for it must be borne in mind that the processes of enamelling on the biscuit and on the glaze continued in use and indeed were widely developed in the post-Ming periods. Much of the porcelain enamelled on the biscuit has been freely assigned to the Ming dynasty in the past; but it is now realised that the majority of these attributions are erroneous, and that in most cases K'ang Hsi should be read instead of Ming.

In passing from the Ming to the Ch'ing dynasty we leave the river for the sea. The Collection now broadens out, and we are confronted with profusion and variety. It would not be correct to say that all the types made at Ching-tê Chên during the Ch'ing dynasty are represented, but there are many and fine examples of the choicer kinds of Ch'ing porcelain.









390. FAMILLE NOIRE VASE.

*Yung Cheng period.*





The brilliant periods in the ceramic history of the Manchu dynasty are the reigns of K'ang Hsi, Yung Chêng, and Ch'ien Lung. After these there is a marked deterioration in the wares, and the fastidious amateur avoids the porcelains of the later reigns. Of the three premier periods the long reign of K'ang Hsi (1662-1722) is first in time and in general esteem. In ceramic matters it was noted for the perfection of the blue-and-white porcelain, for the *famille verte* enamels applied on the biscuit and on the glaze, including the much-desired *famille noire* and *famille jaune*, for the brilliant powder-blue and for a few special monochromes, such as ox-blood red, peach-bloom, and mirror-black. High quality of material, truth of form, and virility of design are characteristics of the K'ang Hsi wares.

The Yung Chêng (1723-35) is a period of transition, and may be considered with the Ch'ien Lung (1736-95), which followed it. In the enamelled wares the vogue of the *famille verte* now passes, and the *famille rose* takes its place. Wonderful manipulative skill in the potting and miniature-like delicacy in the brushwork are characteristic of the finer *famille rose* porcelains, which, however, lack the strength and the broad effects of their K'ang Hsi predecessors. But the Yung Chêng wares of the transition period have a distinction of their own. The enamelled porcelains of this short reign are singularly refined, and much attention was given to the perfection of the monochromes.

In technical skill the Ch'ien Lung potters were unsurpassed; but the porcelain of this period, though exquisite in finish, is too often lacking in vigour and shows the signs of imminent decadence. Imitation was the order of the day—imitation of archaic forms, imitation (often surprisingly clever) of alien substances such as bronze, enamelled metal, jade, shells, grained wood, etc., and, in one large group of porcelains, imitation of European designs. The contact with Europe had its reactions on the porcelain even of the late Ming period, and in the reign of K'ang Hsi the European merchants were already ordering special shapes and designs to suit their own taste. The next step was to send out prints and drawings for the Chinese potters to copy; and finally we see the Chinese decorator actually borrowing the designs of European porcelain. The collector will make a broad distinction between the pure Chinese types made for the use and enjoyment of the natives of China and the export wares made specifically for the European market. On the former the decoration has a definite character and a clear-cut meaning: in the latter it is often crowded and confused, all manner of incongruous motives being mingled together, and often it is a mixture of Chinese and foreign ideas. These hybrid porcelains are only redeemed by the fine colouring in the designs and the good quality of the ware.

This preliminary note only deals in the most general terms with the wares of the Ch'ing dynasty. More detailed explanations are given in introducing the various groups into which the Collection may be conveniently divided.

### III.

## CHINESE DECORATIVE MOTIVES

IT will be useful to supplement this brief sketch with a few notes on the designs found on Chinese porcelain, the appearance of which is strange and often baffling to the uninitiated. The subject is a peculiarly fascinating one, but too large to be dealt with here except in a general manner and with particular reference to the designs described in the catalogue.

The porcelain designs of the Ch'ing dynasty are in the main survivors from or developments of those used by the Ming decorators, and these were in turn taken from book illustrations, pictures (sometimes specially supplied by the Court artists), and books of design which were based largely on the patterns found in silk brocades, bronzes, and other ornamental objects. The brocade patterns were specially suitable for borders and for filling spaces between pictorial decorations enclosed in panels or otherwise. The Chinese group their pictorial designs under the general headings of figures (*jên wu*), landscape (*shan shui*), nature subjects (*bua niao*, i.e. flowers and birds), and miscellaneous designs (*tsa bua*). The figure designs consist mainly of gods, fairies, and sages, and subjects from history and romance. The tales of the heroes of the Han dynasty and of the Three Kingdoms, and the stories of the brigands in the reign of Hui Tsung provided many scenes of combat which would appeal to the warlike Manchus. But we have little material to hand for the kind of research needed for the identification of these varied scenes, and it is rarely possible to give a definite name to the incidents depicted on Chinese porcelain. Still less can we expect to particularise about the more peaceful subjects taken from family life, groups of children and ladies in gardens, or idyllic scenes in romantic landscapes.

There are, however, a few well-known groups, such as the Seven Worthies of the Bamboo Grove, a literary coterie of the third century; and the Eight Immortals of the Wine-Cup, eight bibulous poets, liberally provided with wine-jars and cups, who sometimes fill the panels on octagonal vases and bowls. But most of the recognisable figures belong to the domains of religion and folk-lore. The three chief cults in China are Confucian philosophy, Buddhism, and Taoism. Of these, Confucianism is rarely represented on porcelain except occasionally by the figure of the founder alone, or meeting Laotse, or again with Buddha and Laotse making the group known as the Three Friends. Buddhism is more prominent. Buddha, the Bodhisattvas, and the Lohan or Buddhist Apostles, and the Four Guardians of the Buddhist Heaven are sometimes depicted. The most popular Buddhist deity, if we may judge by the number of her images in porcelain, is the Bodhisattva Kuan Yin, represented as the goddess of Pity or as the Maternal. In the latter





330. VASE, BOTTLE-SHAPED, ENAMELLED ON THE BISCUIT.

*17th Century.*





426. K'ANG HSI *FAMILLE VERTE* VASE.

(1662-1722).







11. VASE OF "THREE-COLOUR" PORCELAIN.

Chêng Tê Period (1506-1521).







13. LING-LUNG BOWL

*Late Ming.*



285. HARE INCENSE-BURNER.

*Early 18th Century.*



case, she carries a child in her arms, and has a striking resemblance to our Madonna. Next is Pu-tai Ho-shang, the jolly monk with the hempen bag, a smiling, corpulent person in which the Chinese are fain to see the Maitreya or coming Buddha.

But by far the most numerous motives are supplied to the porcelain decorator by Taoism and the superstitions which cluster round it. Taoism, founded by Laotse in the sixth century B.C., was originally a lofty and noble doctrine; but it soon degenerated into a mere cult of longevity. The quest of a philosopher's stone and the elixir of life were the sole preoccupations of the later Taoists. Indeed Laotse is not to be distinguished from the god of Longevity, Shou Lao, a venerable being with exaggerated forehead, who rides on a spotted deer and has as his familiars the tortoise and the stork. He haunts the Shou Shan (Hills of Immortality), as the Taoist Paradise is called, surrounded by *hsien*, fairy folk and mortals who have found the secret of long life. Of these the most familiar in porcelain decoration are the Eight Immortals: Chung-li Ch'üan, a fat man who carries a *ling-chih* fungus and a fly-whisk or fan; Lü Tung-pin, armed with a sword; Li T'ieh-kuai, a lame beggar with an iron crutch and a gourd; Ts'ao Kuo-ch'iu, with his pair of castanets; Lan Ts'ai-ho, with a hoe and basket of flowers; Chang Kuo Lao, with his fish drum; Han Hsiang Tzū, with his flute (see Plate 6); and Ho Hsien Ku, a maiden who carries a ladle or lotus. With them are Tung-fang So, an old man with a large peach which he stole from the peach-tree of Longevity; the Twin Genii of Union and Harmony, a laughing, impish pair; or, in their place, Han-shan and Shih-tê, with broom and casket; and Liu Hai, a ragged person with a three-legged toad and a string of "cash." Another important Taoist divinity is Hsi Wang Mu, Queen-Mother of the West, in whose garden is the peach-tree of Longevity: her familiars are a pair of doves and a phoenix, and she is attended by a maiden carrying a dish of peaches.

Outside the three chief cults, there are others less defined. Relics of nature-worship are seen in the cult of the dragon, the ogre forms on ancient bronzes, and the worship of star-gods. The myth of the Spinning Maiden who crosses the Milky Way once a year to visit her lover, the Ox-herd, is a romance of the stars. The Four Quarters of the Heaven have their emblems—the tortoise and snake for the North, the red sun-bird for the South, the azure dragon for the East, and the white tiger for the West. The dual forces of nature are represented by the *yin-yang* symbol, a circle divided by a wavy line; and the phenomena of nature are explained by the eight mystic trigrams (*pa kua*), which were revealed to the legendary Emperor Fu Hsi on the back of a dragon-horse which rose from the Yellow River.

The cult of Happiness goes hand in hand with that of Longevity, and it has its star-god, Fu Hsing, who wears official robes and holds a babe in one hand and a peach in the other. Similarly, Rank or Preferment has its star-god, Lu-hsing, a dignified person in mandarin dress carrying a *ju-i* sceptre. These two, with Shou Hsing (the star-god of Longevity and identical with Shou Lao), make up



the much-worshipped trinity of star-gods. Success in the State examinations is the ideal of the educated Chinese, and this is granted by the star-gods of Literature, Wên Ch'ang, who resides in the Great Bear, and his satellite K'uei Hsing. The latter was once a mortal, the most ugly of his kind; and when he took high honours in his examination he was rejected for his repulsive appearance. In despair he threw himself into the Yangtse, but was caught up by a fish-dragon and translated to the heavens. His popular representation may be seen on Plate 38. The fish-dragon itself is a symbol of literary success, the legend being that the salmon come up every year to the famous falls of Lung-mên (the Dragon Gate), and those which succeed in leaping the falls are changed into fish-dragons (see Plate 7).

Another potent deity who often figures on porcelain is Kuan Ti. Originally Kuan Yü, a hero of the Han dynasty, he was canonised in 1120, and finally raised to the status of god of War, with the title Kuan Ti, by the Ming emperor in 1594.

Chinese painters are pre-eminent in landscape, and it is natural that landscapes should play an important part in porcelain decoration. Mountains and water (*shan shui*) are the essence of Chinese landscape, though a human element is generally introduced in the form of one or two persons enjoying the scenery, a traveller approaching a mountain dwelling or crossing a causeway, or a few toilers going about their work. Sometimes the hills and water are those of an Imperial pleasure-ground or of a famous beauty spot like the lake at Hangchow. It is a scene of this kind, with pavilions, trees, and bridges, which was adopted by the English pottery decorators in their "willow pattern." Again, the Four Seasons are represented by appropriate landscapes, and these, like the Season flowers, were favourite designs for porcelain decoration.

The animal world, real and imaginary, provides a host of motives for the decorator, including many mythical creatures of curious aspect. Foremost of these is the dragon (*lung*), lord of the water and the air, bringer of clouds and fertilising rain, and emblem of the Emperor. The Imperial dragon of the Ming and Ch'ing dynasties is a bearded, scowling monster with straight horns, a scaly serpentine body, and four feet armed with five claws. There are bristling spines on his back, and flame-scrolls issue from his hips and shoulders. Dragons associated with persons of lesser rank have four or three claws. Whether rising from sea waves or flying among clouds, the dragon is usually represented as pursuing a flaming disc which is variously explained as sun disc or as the sacred Buddhist pearl. A more archaic form of dragon, familiar in ancient jades and bronzes, is also seen on porcelain, a lizard-like creature with bifid tail which often ends in a scroll-like flourish. This is the *chih lung*, emblem of fertility, and it is usually represented with a branch of *ling-chih* fungus in its mouth.

The kylin (*chi lin*) is a composite creature with body and legs of a deer, head of a dragon, curled and bushy tail, and flames issuing from his shoulders.

He is a creature of good omen which lives for a thousand years and appears on earth to herald the coming of a virtuous ruler. He is not to be confounded with the strange fantastic monsters, which the Chinese call *hai shou* (sea monsters) and the French *chimères* (Plate 54), nor with the Buddhist lion or Dog of Fo. The latter is hardly less fantastic, and resembles the lion far less than the Pekingese spaniel, which is in fact called the lion-dog. But he was originally a lion and, for all his playful puppy-like appearance, he is the guardian of the temples and images of Buddha and a worshipful creature in Chinese eyes. The lions are frequently represented in pairs, lion and lioness, the one with a cub and the other with his paw on a ball of brocade, which was once the Buddhist jewel.

More readily recognisable are the tiger, deer, elephant, horse, hare, and monkey. The tiger (*hu*) is the real king of beasts in China; the deer (*lu*) is a familiar of Shou Lao and an emblem of long life; the elephant (*bsiang*) carries on his back the vase containing the sacred Buddhist jewels, and he is dear to the Buddhist as the steed of Samantabhadra, and to the Chinese world in general as a symbol of peace. The horse (*ma*) is a frequent motive: the *pai ma* (white horse) brought the Buddhist scriptures from India; the eight fabulous horses of Mu Wang are a favourite theme with painters; and there are "sea horses," which are represented in a flying gallop charging across conventional waves. The hare, which offered itself as food for Buddha, is also of interest to the Taoists, who picture it living in the moon and helping the moon-toad to pound the elixir of life. The monkey (*hou*) is a motive which occurs frequently on the snuff-bottles in the Collection, perhaps because a homophone *hou* means to expect (office) and so the monkey design would be appropriate as a gift to a candidate at the State examinations. The monkey occurs several times in association with the horse and the bee; the former perhaps in reference to the proverb—"The heart is like a monkey, and thought like a horse"—for restlessness and speed.<sup>1</sup> The inner meaning of the monkey pursuing a bee (*fêng*) has not yet been explained. The tortoise has been mentioned as a companion of Shou Lao, and, like the deer and the stork, it is a symbol of long life; entwined with a snake it is the emblem of the North. A rat, or squirrel, figures in the well-known pattern of the Rat and Vine, the vine sometimes being a grape vine, sometimes a gourd vine.

Fish occur frequently in porcelain decoration. Four fishes among water weeds is a favourite Ming design. A pair of fishes symbolise conjugal happiness, and the fish (*yü*) in itself is regarded as an emblem of abundance. The significance of the salmon rising from the waves is explained elsewhere (p. 10).

Chief among the bird motives is the phoenix (*fêng-huang*), a gorgeous bird with the head of a pheasant, beak of a swallow, brilliant plumage, flowing tail of an argus pheasant or peacock, and long claws pointed backward as it flies. It is the emblem of the Empress. Of the ordinary birds many appear on Chinese

<sup>1</sup> See B. Laufer, *Jade* (Chicago, 1912), p. 262.



porcelain, usually drawn with much skill and truth. A pair of pheasants on a rock among flowering plants is a favourite design; numerous small birds are habitually associated with certain trees like the prunus, peach, etc.; and cranes or geese are generally seen among lotus plants. Others have a definite symbolical meaning: a pair of mandarin ducks is an emblem of conjugal happiness; the stork accompanies Shou Lao and is an emblem of long life; and the cock, bird of fame, and peonies, flower of riches and honours, suggest the phrase, *kung ming fu kuei* (fame, riches, and honours). Bats (*fu*) may be included here as recognised emblems of happiness. They are generally painted red, the colour of happiness; and red bats among clouds suggest the phrase *hung fu chih tien* (great happiness reaching to heaven). Five bats symbolise the five blessings (*wu fu*)—longevity, riches, serenity, love of virtue, and an end crowning the life.

Insects are not without a place in porcelain decoration. Butterflies (*tieh*) frequently occur either in brocade patterns or associated with certain flowers like the chrysanthemum. Their name, *tieh*, has a homophone which means to "double," and this gives them a symbolical status as doubling the blessing implied in any motive with which they are associated. The bee and monkey have already been discussed; and the cicada on a rock is common on a certain class of blue-and-white porcelain. The cicada was regarded in ancient times as a symbol of life after death; but it probably has no profound significance in porcelain decoration, being merely part of a favourite motive of grasses and insects.

The Chinese are unrivalled in their rendering of flowers and blossoming trees. The prunus, peach, magnolia, and tree peony form some of their most beautiful designs. There are flowers for each month, and above all, the flowers of the four seasons—the peony for spring, the lotus for summer, the chrysanthemum for autumn, and the prunus for winter. The Chinese trees and plants, moreover, are rich in symbolical meaning. The pine, peach, and willow are emblems of long life. The pine, bamboo, and prunus are the "Three Friends," constant even through the winter of adversity. Among fruits the peach, finger citron (*fu*), and the pomegranate are emblems of the Three Abundances, of Years, Happiness, and Sons. The gourd and the *ling-chih* fungus are emblems of Long Life.

There are, besides, numerous emblems interwoven in porcelain designs. Of these it will be sufficient to mention the *yin-yang* and *pa kua* (see p. 15); the emblems of the Eight Immortals (see p. 9); the Eight Buddhist Emblems, which appeared on the foot of Buddha, namely, the wheel or bell, the conch shell, the State umbrella, the canopy, the lotus flower, the vase, the pair of fish, and the angular knot, a symbol of longevity; and the Eight Precious Things, namely, the pearl, the "cash" or copper coin, the lozenge, the open lozenge, the musical stone, the pair of books, pair of horns, and the artemisia leaf (p. 18). The emblems of the Four Elegant Accomplishments are a packet of books (Literature), a picture scroll (Painting), a *chin* or lute (Music), and a checkers board with jars for the pieces.



(Checkers). Groups of vases and emblems often occur in panel decoration (Plate 30). They belong to a comprehensive series known as the *po ku* (Hundred Antiques). Many of these symbols, besides occurring in the field of decoration, are placed under the porcelain to serve as marks.

Many of the patterns of a formal nature which are used for borders or for filling in spaces require a word of explanation. The *ju-i* pattern consists of a string of ornaments in the shape of the head of the *ju-i* sceptre (see Plate 17), which is itself apparently derived from the fungus of longevity (*ling-chih*). The words *ju-i* mean "As you wish," and the *ju-i* sceptre, supposed to grant all wishes, is a pre-eminently propitious emblem. Cloud-forms commonly take the *ju-i* shape in decoration, and they are then known as "propitious clouds." The key-fret, or meander, is derived from ancient bronze decorations. It is known to the Chinese as *lei wên*, "thunder pattern." A variety of this is the *swastika* fret, in which the meander takes the form of series of swastikas. This symbol, found all over the world, is known in China as *wan* (a myriad), and carries the suggestion of endless years. Another pattern, formed by a series of curled scrolls, is known as silk-worm scrolls. There is a border of zigzags like our vandykes, sometimes hatched with parallel lines; a border described as "false gadroons" (see Plate 3), the true gadroons being obliquely ranged whereas the elements of this pattern are upright; and a border of stiff plantain leaves, derived from bronze ornament. There are numerous diaper patterns which explain themselves; but the "cash" pattern which occurs on some fine blue-and-white vases is composed of interlaced circles, giving the general effect of a number of "cash" sewn together. The "cash," the chief copper coin of China, is a round piece with a square hole in the middle. The wave border is formed of a series of conventional waves, sometimes with curling crests and often punctuated by a series of conical rocks. In the latter case it is known as the "wave and rock" or "rock of ages" pattern, the rocks suggesting a reference to the sea-girt hills of the Taoist Paradise.

Several instances have already been given of the Chinese foible for puns and rebuses, and not only for reading secondary meanings into their motives of decoration, but for combining designs so that they form words or phrases in a punning sense. The possibilities for exercise of this kind of ingenuity are endless with a language like the Chinese, which abounds in homophones, such as *fu* (bat), *fu* (happiness), *fu* (finger citron); *lu* (deer), *lu* (preferment); *yu* (fish), *yu* (abundance), etc. etc. Thus many seemingly curious combinations of objects can be explained by reading them rebus-fashion into a sentence implying some good wish or blessing. Indeed, every design and every detail in true Chinese ornament tells a story directly or indirectly to those who are conversant with Chinese language and Chinese life. On the porcelain made for the European market, on the other hand, less thought would be expended; and one would very often look in vain for a meaning hidden in the medley of designs.

## IV

### MARKS AND SYMBOLS

THE marks on the Chinese porcelain include specimens of most of the familiar types—the reign-names of the Emperors, hall-marks, studio-names of artists, marks of commendation, and a number of symbols.

It is common knowledge that the reign-names, especially the early ones, cannot always be accepted at their face value, as it has always been the habit of the Chinese to put the marks of classic periods on their wares. Thus the Hsüan Tê and Ch'êng Hua marks are more familiar than the K'ang Hsi mark on K'ang Hsi porcelain. In the case of the K'ang Hsi wares another disturbing factor came into play; for it is recorded that the district prefect in 1677 forbade the potters at Ching-tê Chên to inscribe the period-name of the Emperor on their wares, lest it should be profaned by breakage. It is unlikely that this prohibition remained in force for long; but it probably encouraged the habit, much in evidence on K'ang Hsi wares, of substituting symbols and complimentary phrases for the date-mark. In some cases the double ring which usually framed the mark was just left blank, or again the mark of a Ming emperor was inserted. As might be expected, with so much K'ang Hsi porcelain, the Collection contains a number of these substitutes for the current reign-mark.

The hall-mark is so-called because it contains the word *t'ang* (a hall), which is used in various senses, covering a palace pavilion, an artist's studio, and a factory building. Thus the mark on No. 377 reads *pi yü t'ang chih*—made at the Hall of Green Jade (*pi yü*)—which may be a fancy name of a factory or a studio-name of an artist.

The studio-name proper is closely akin to this latter type of hall-mark, containing as it does the art-name by which the artist chose to be known, a name often suggested by his dwelling or his locality. Thus *Chu shih chü*, Red Rocks Retreat, is the art-name of the decorator of No. 349; and we see that the famous glass-maker, Hu, took as his art-name *Ku Yüeh Hsüan* (Ancient Moon Terrace). But personal signatures are extremely rare on Chinese porcelain, and they are practically non-existent on Imperial wares.

Marks of commendation include laudatory expressions in reference to the quality of the ware and good wishes for the possessor of it. *Yü* (jade) implies that No. 80 is as beautiful as jade, and *ch'i yü pao ting chih chên* tells us that No. 155 is "a gem among precious vessels of rare jade"; a typical good-wish mark is *ch'ang ming fu kwei* (long life, riches, and honour).

The symbol-marks are taken from the various groups of symbols mentioned on pp. 12 and 13, the Eight Buddhist Emblems, Emblems of the Eight Immortals, the Hundred Antiques, etc.

The mark on No. 209 is exceptional. It resembles a European capital G, and is found on both blue-and-white and *famille verte* porcelain of good quality, but evidently made for the export trade. It is probably a sign ordered by a foreign merchant to be put on the ware made for him.

The mark of the Dresden Collection is found on a few specimens (Nos. 439 and 477). The famous Dresden Collection of Oriental porcelain was chiefly formed by Augustus the Strong between the years 1694-1705; and little, if anything, was added to it after the Yung Chêng period. Each piece was marked with the inventory number and certain signs—zigzag line, parallelogram, triangle, the letter H on its side, etc.—indicating different groups of porcelain. The marks were cut into the glaze with a lapidary's wheel.



THE *Pa kua*, ENCLOSING THE *Yin-yang*. See p. 9



## CHINESE DYNASTIC DATES

|                     |                   |                      |                |
|---------------------|-------------------|----------------------|----------------|
| HAN DYNASTY . . .   | B.C. 206-220 A.D. | YÜAN DYNASTY . . .   | 1280-1367 A.D. |
| T'ANG DYNASTY . . . | 618-906           | MING DYNASTY . . .   | 1368-1644      |
| SUNG DYNASTY . . .  | 960-1279          | CH'ING DYNASTY . . . | 1644-1912      |

## THE REIGNS OF THE CH'ING DYNASTY

|                    |                |                   |                |
|--------------------|----------------|-------------------|----------------|
| SHUN CHIH . . .    | 1644-1661 A.D. | TAO KUANG. . . .  | 1821-1850 A.D. |
| K'ANG HSI . . .    | 1662-1722      | HSIEN FENG. . . . | 1851-1861      |
| YUNG CHÊNG . . .   | 1723-1735      | T'UNG CHIH . . .  | 1862-1874      |
| CH' IEN LUNG . . . | 1736-1795      | KUANG HSÜ. . . .  | 1875-1909      |
| CHIA CH'ING . . .  | 1796-1820      | HSÜAN T'UNG . . . | 1910-1912      |



16. WAN LI BLUE AND WHITE BEAKER.

(1573-1619).





# THE PRINCIPAL REIGN MARKS

## 1. OF THE MING DYNASTY:

德 大  
年 明  
製 宣  
HsüAN Tê (1426-1435)

化 大  
年 明  
製 成  
CH'ENG HUA (1465-1487).

德 大  
年 明  
製 正  
CHENG Tê (1506-1521).

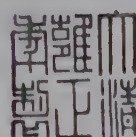
靖 大  
年 明  
製 嘉  
CHIA CHING (1522-1566).

曆 大  
年 明  
製 萬  
WAN LI (1573-1619).

## 2. OF THE CH'ING DYNASTY:

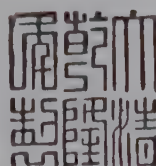
熙 大  
年 清  
製 康  
K'ANG HSI (1662-1722).

正 大  
年 清  
製 雍  
YUNG CHENG (1723-1735).



THE SAME IN SEAL CHARACTERS.

隆 大  
年 清  
製 乾  
CH'EN LUNG (1736-1795).



THE SAME IN SEAL CHARACTERS.

## OTHER MARKS

堂

T'ANG (a hall): as used in hall-marks.



CHU SHIH CHÜ  
(Red Rocks Retreat).

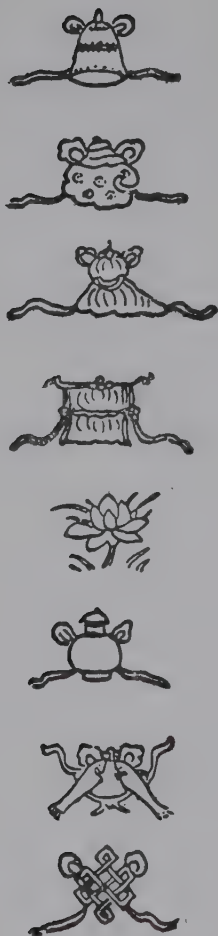
玉

Yü (jade).

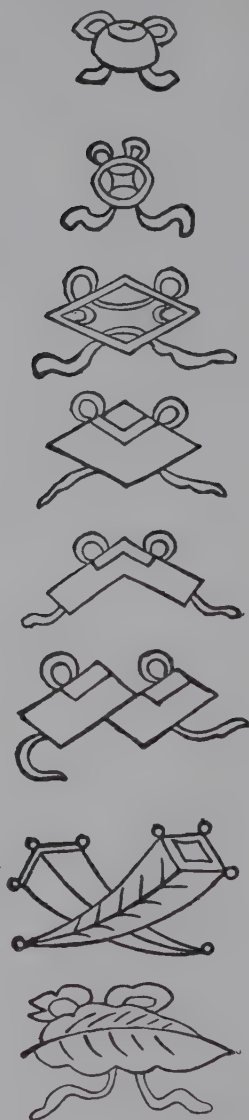
鼎 奇  
之 玉  
珍 宝

CH'I YÜ PAO TING CHIH CHÊN  
(A gem among precious vessels  
of rare jade).

THE EIGHT BUDDHIST  
EMBLEMS (*pa chi*  
*bsiang*). See p. 12.



THE EIGHT PRECIOUS  
THINGS (*pa pao*).  
See p. 12.



G MARK. See p. 13.



SQUARE SEAL MARK.



LOTUS MARK.



LOTUS MARK.



FLOWER MARK.



PRUNUS MARK.



LEAF MARK.

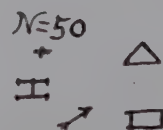


Ling-chih FUNGUS MARK.



Ling-chih FUNGUS MARK.

MARKS ENGRAVED ON SPECIMENS  
IN THE DRESDEN COLLECTION.



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## DESCRIPTIONS OF THE POTTERY AND MING WARES

1. WINE-JAR, of baluster form with swelling body, straight foot, high contracted neck and spreading mouth. On the body are two moulded tiger masks with rings and two bands of wheel-made rings. Reddish pottery with olive brown glaze encrusted in parts with golden and silvery iridescence.

*Han dynasty* (206 B.C.—A.D. 220). *Height, 14½ inches.*

2. FLASK-SHAPED BOTTLE with bulbous mouth moulded in eight lobes. On the sides are four bosses; and on each face, moulded designs in low relief—the *yin-yang* in the centre surrounded by the eight Trigrams (*pa kua*). Hard buff pottery with thick opalescent glaze of lavender turquoise colour with a purple splash. Yi-hsing ware in imitation of Sung.

*18th century. Height, 5½ inches.*

The *yin-yang*, a circle divided by a spiral line, represents the dual elements in nature. The *pa kua* consist of eight combinations of three lines, whole and divided. They figure largely in Chinese natural philosophy, and are supposed to have been supernaturally communicated to the legendary Emperor Fu Hsi (see p. 15).

3. PAIR OF LIONS seated on oblong bases. One has a ball of brocade revolving on a spindle under his fore-paw and the other has a cub: sockets at the back to hold joss-sticks. Streamers issue from the mouths, which are open; and the eyes are movable. Buff stone-ware with coloured glazes—the bodies mottled brown, the feet and hair green, the backs white; details in white and dark brown. The base is brown with floral ornaments in relief coloured.

*Canton ware: 19th century. Height, 19 inches.*

4. VASE, of double gourd shape: porcelain with designs outlined in threads of clay and washed in with coloured glazes—aubergine, yellow, and white in a turquoise ground. Designs: landscape with pine trees, rocks, and clouds, and eight figures reclining with wine-jars, etc., apparently the Eight Immortals of the Wine-Cup; the faces are in unglazed biscuit. Borders of flowers and cloud scrolls on the waist, and false gadroons at the mouth. Green glaze inside. Base unglazed and burnt reddish brown in parts. *Plate 3.*

*15th century. Height, 16½ inches.*

5. FIGURE of a bearded divinity, seated, with screen at his back. His right hand and right knee are raised, and under his right foot are a tortoise and snake. Rectangular base with moulded sides and four lion masks in relief. Porcelain with coloured glazes—dark violet-blue, turquoise, and yellow. The flesh parts are in unglazed biscuit. The predominant colour is dark blue. Base unglazed and burnt reddish brown.

*S. E. Kennedy Collection. About 1500. Height, 13½ inches.*

This figure perhaps represents the Spirit of the North, of which the tortoise with snake entwined is an emblem.

6. FIGURE of Chung-li Ch'üan, the Taoist Immortal, standing on a square plinth holding a palm fan in his left hand. Ware and glazes similar to those of the last, with areas of unglazed biscuit on the flesh parts and the legs.

*About 1500. Height, 11¾ inches.*

7. FIGURE of a dignified personage in robes of state, seated in a high-backed chair: on a square plinth with moulded sides and cash ornament in relief in front. Porcelain of similar type with coloured glazes. The robes are dark violet-blue turned up with turquoise and amber-yellow: the flesh parts in unglazed biscuit. The back of the chair is green. Base glazed to match.

About 1500. Height,  $11\frac{3}{8}$  inches.

The figure is probably one of the *San Kuan*, or Three Ministers, of Air, Earth, and Water.

8. FIGURE of Shou Lao, god of long life, seated on a deer and holding in his left hand a *ju-i* sceptre. At his feet are a crane and a tortoise. Oblong octagonal base with moulded sides. Porcelain with coloured glazes. The robes are turquoise, and deer is white, mottled with yellow. The base is dark violet-blue and turquoise. The head, with high protuberant forehead, and the flesh parts are in unglazed biscuit. The crane and tortoise are in biscuit touched with dark blue. The base is unglazed at the back and beneath, and is burnt reddish brown.

About 1500. Height,  $10\frac{1}{2}$  inches.

9. FIGURE of Shou Lao, on a base moulded in the form of rocks; similar ware and glazes.

About 1500. Height,  $9\frac{1}{8}$  inches.

10. SQUARE PLAQUE with designs moulded and applied in relief. Waves and conical rocks among which are growing three lotus flowers which support a seated figure of Kuan Yin in the centre, with balustrade round her throne; on the sides are two smaller figures, one holding a fan (both restored). Porcelain with coloured glazes, with passages of unglazed biscuit. The plaque is mounted in a hard-wood stand to form a screen.

About 1500. Length,  $9\frac{1}{8}$  inches.

11. VASE, of baluster form with tall neck and expanding mouth; slightly spreading base: two handles issuing from dragon heads. Porcelain with designs incised and washed in with coloured glazes—aubergine and yellow in a dark violet-blue ground. On the body is a lotus scroll, with formal leaf designs below and *ju-i* heads on the shoulder. On the neck are stiff plantain leaves. A wash of yellow inside the mouth. Base unglazed and browned.

Plate 8.

*Chêng Tê period* (1506–21). Height,  $12\frac{1}{2}$  inches.

12. VASE, of baluster form with spreading base: cut down at the neck. Buff stoneware with designs of blossoming prunus trees in applied relief with coloured glazes: the stems aubergine and turquoise, the blossoms white. The ground of the vase is a soft peacock-blue, minutely crackled.

16th century. Height, 11 inches.

13. BOWL with rounded sides, sharply everted rim, and small base. On the sides is a broad band delicately pierced with swastika fret, interrupted by five medallions in which are figures in high relief in unglazed biscuit. In one medallion is Shou Lao, god of long life, and in the others are the Eight Immortals in pairs. Above and below are cloud and foliage designs traced in white slip and partially glazed. The remainder of the surface is glazed white.

Plate 9.

About 1600. Diameter,  $3\frac{3}{4}$  inches.

An example of the extremely delicate pierced work which the Chinese call *kuei kung*, or devils' work.

14. INCENSE BOWL, barrel-shaped, with slightly spreading mouth and foot. On the outside are two lion heads in relief, and figures of the Eight Immortals, the background roughened to suggest clouds. The figures are coloured with aubergine, green, and yellow glazes, with

details in biscuit and black. The background is mottled with the same colours; and the borders are green with an incised scroll under the lip. Inside and under the base unglazed.  
*Plate 34.*

*16th century. Height, 4 inches.*

15. JAR with ovoid body, high shoulders, short straight neck, and wide mouth: flat unglazed base. On the sides, a design of large fishes in a ground of curled wave pattern on which are floating plum blossoms and symbols. Band of *ju-i* pattern above and gadroons below. On the shoulder, a key fret interrupted by plum blossoms. Stiff leaves on the neck and scroll borders.

*Late Ming period. Height, 10½ inches.*

16. HEXAGONAL VASE, of slender beaker shape with rounded bulb on stem, spreading mouth and foot. Painted in heavy blue. On the bulb, six panels with figures of sages and attendants in landscape setting. On the stem, growing flowers and fruit in pots. On the neck, flowers and fruit and birds. Base unglazed. Under the lip, a cartouche with the mark of the Wan Li period (1573-1619) in six characters. *Plate 10.*

*Height, 34⅜ inches.*

17. EWER with depressed globular body, straight slender neck, and star-shaped mouth. Long spout with foliage attachments. The body is moulded in six lobes. Painted in pale silvery blue with a garden scene and two figures. *Ju-i* pattern under the spout. On the neck is a grape vine. Borders of stiff leaves and *ju-i* heads.

*Late 16th century. Height, 7¼ inches.*

18. EWER, of similar form, but coarser make. Painted in greyish blue with panels of flowering plants and hanging emblems alternately. On the neck, a singing bird on a rock and flowering plants. *Ju-i* border on the shoulder.

*Height, 7½ inches.*

19. EWER, of similar design, with a border of false gadroons on the shoulder.

*Height, 7½ inches.*

20. PIPE-SHAPED BOTTLE with globular stem, mammiform spout, tall neck spreading out at the top, and contracted mouth. Coarsely painted in greyish blue. On the sides, four panels of growing flowers with pendent ornaments between and *ju-i* head under the spout. On the shoulder, fret pattern interrupted by panels of blossoms. Stiff leaves on the neck.

*About 1600. Height, 7⅝ inches.*

21. THREE BOTTLES with globular body, and tall slender neck with bulb. Painted in blue with floral arabesques, including tulip designs. Formal borders.

*Orrock Collection. About 1640. Height, 16½ inches.*

22. TANKARD with pear-shaped body, wide mouth, and handle ending in a dragon head: painted in blue. On the sides, figures of sages in mountain landscape with rock wall and swirling mists. On the neck, a band of floral scrolls. Cloud forms on the handle. Repoussé silver cover set with a medallion of Victory and a long inscription in German. Etched legend, *Carsten Ellers 1761 Julij.*

*Height, 9½ inches.*

The inscription on the mount is probably about 120 years later in date than the porcelain.

23. JAR with ovoid body, short neck with rounded lip. Painted in hazy blue of violet tone. Garden landscape with pine trees, bamboo, and flowering prunus and a fence. Above is a disc representing the sun. On the neck, bamboo pattern and hatched chevron border. Empty double ring under base.

*About 1640. Height, 9½ inches.*



24. PAIR OF EWERS, bottle-shaped, with slender necks, lip spout, and long handle. Painted in blue of slightly violet tone. On one bottle, landscape and river; Chiang Tzū-ya seated fishing, and behind him approaching a grandee with attendants who has arrived in a two-wheeled car. On the neck, tulip designs and symbols. Borders of floral scrolls and stiff leaves. On the other bottle, a design of a warrior with attendants in front of a tent, receiving suppliants.

*About 1640. Height,  $14\frac{1}{2}$  inches.*

The following specimens from the R. H. Benson Collection have been added since the Catalogue was arranged. The descriptions have been supplied by Mr. S. L. Davison, the curator of the Lady Lever Art Gallery.

25. EQUESTRIAN FIGURE, in glazed earthenware, from a tomb of the T'ang dynasty; a horseman seated erect in the saddle, wearing a flat-topped helmet and robe; the whole figure except the head of the rider is covered with a pale yellow glaze with streaks of yellow and green.

*T'ang dynasty (A.D. 618-906).  $15\frac{1}{2}$  inches high.*

- 25A. FIGURE, OF A BACTRIAN CAMEL, in glazed earthenware, standing with head thrown back and mouth open, with a saddle-cloth thrown over its back, splashed with green and yellow; its body is coloured yellow and brown.

*From a tomb of the T'ang dynasty (A.D. 618-906).  $22\frac{1}{4}$  inches high; 16 inches long.*

26. GARDEN SEAT, barrel-shaped; porcelain; the top engraved with a formal lotus blossom and four leaves, coloured turquoise on purple ground; body turquoise blue with a broad central band or frieze having a relief mask on two sides, with lotus plants and cranes between incised in the paste and coloured aubergine and yellow; the frieze is bordered above and below with bands of purple bosses in high relief.

*Ming.  $13\frac{1}{2}$  inches high;  $11\frac{1}{2}$  inches diameter.*

- 26A. GARDEN SEAT, barrel-shaped; porcelain; the top decorated with scrollwork border on aubergine ground, with a formal flower in centre in turquoise on white ground; body apple-green, with a broad central band or frieze having a relief mask on two sides, and shaped panels between, modelled with rocky landscapes, birds and flowers in relief, in turquoise, aubergine, and yellow; the frieze is bordered above and below with bosses in relief and broad bands of turquoise blue.

*Ming.  $19\frac{1}{2}$  inches high;  $10\frac{1}{4}$  inches diameter.*

27. BOWL with shaped sides narrowing towards base; porcelain; decorated with three sprays of formal peonies and foliage partly incised with the outline in relief, and coloured with turquoise and white on a rich aubergine purple ground, the interior covered with a turquoise glaze.

*Ming.  $3\frac{1}{2}$  inches deep;  $6\frac{3}{4}$  inches diameter.*

Exhibited at Manchester Art Gallery, 1913. No. 595.

- 27A. PAIR OF INCENSE-BURNERS, formed as figures of lions seated on their haunches, coloured light green on a mottled dark blue ground.

*Ming. 12 inches high.*

- 27B. BOWL with rounded body slightly incurved towards lip, which has a round flanged rim; porcelain; the exterior covered with purple glaze incised with large formal lotus flowers and leaves rising from rounded waves, coloured turquoise, yellow, and pale green; the interior washed with a turquoise crackle glaze.

*Ming.  $3\frac{1}{2}$  inches high; 7 inches diameter.*

- 27C. FIGURE OF SHOU LAO, seated on the back of a deer, his right hand resting on its head; porcelain; his robe is painted a bright turquoise blue, his face and hands left in the plain biscuit; in his left hand he holds a *ju-i* emblem, and at his feet are small figures of a tortoise and crane on a modelled rockwork base, coloured turquoise.

*Ming.* 15 inches high.

28. VASE, of inverted pear shape, decorated with four formal leaves, outlines incised and slightly in relief, coloured turquoise and white on light aubergine ground.

*Ming.* 9½ inches high.

- 28A. VASE, of inverted pear shape slightly outcurved again to base and lip; stoneware, with relief decoration of chrysanthemum plants coloured turquoise, brown, and white, on a ground of dark aubergine purple glaze, changing to brown and mottled in places with mauve; the neck slightly cut down and mounted with a moulded silver lip.

*Ming.* 14½ inches high.

29. PAIR OF VASES, of hard earthenware, rectangular in shape, decorated with branches of flowers and foliage in turquoise, aubergine, and yellow on crackled turquoise ground. The vases are light in weight and they were probably made in the southern province of Kwangtung.

*Ming.* 7 inches high.

- 29A. INCENSE-BURNER, of heavy pottery, formed as a tripod vessel, modelled with dragons and flowers in relief, and supported on three short feet modelled with masks, the whole coloured turquoise, purple, and brown.

*Ming.* 18 inches high.

- 29B. FIGURE OF A CAT; porcelain; entirely covered with a dappled glaze—green, yellow, aubergine, and white.

*K'ang Hsi period (1662-1722).* 8 inches high.







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K'ANG HSI BLUE AND WHITE.

(1662-1722).

## V

### BLUE AND WHITE OF THE CH'ING DYNASTY

THE reign of K'ang Hsi (1662-1722), of all the Ch'ing reigns, is the period for blue and white *par excellence*. The ware was evidently much in fashion at this time in China, and the demand for it among the European merchants, especially among the Dutch, was very large. Its excellence resulted from perfection of the material, the clays being carefully selected and thoroughly purified: the glaze is clear and limpid as though the porcelain had been "freshly withdrawn from pure spring water"; and above all there is a quality in the blue which gives the ware its special cachet. The superior Ming blues are violet in tone, and the inferior, grey or indigo: the finer K'ang Hsi blue is true sapphire, deep and lustrous. Whether dark or light, it is pure in tone. This is partly the result of laborious refinement of the cobaltiferous ore of manganese from which the colour is obtained. But there were naturally different grades of blue for the different qualities of porcelain, the pure essence of cobalt being blended with less refined material in varying quantities. Possibly there were other ingredients, such as tin, used in the glaze to help the development of the blue colour; but these secrets of the K'ang Hsi potter must be left the potter-chemists to explore. As already indicated, this blue is an underglaze colour, painted on the porcelain body before glazing, and developed in the full heat of the porcelain kiln. In the application of the blue the K'ang Hsi potters had their distinctive methods. Instead of strong outlines filled in with flat washes, the usual Ming style, the K'ang Hsi decorators traced their designs in light and scarcely perceptible outlines and filled them in with graded washes which give their blue its pulsating depths.

The actual designs, whether executed in blue on white or, as was often the case in the finer wares, in white reserved in a marbled blue ground, do not call for special comment. On the whole they are lacking in the freshness and spontaneity of the Ming blue and white which they mostly follow; and they are sometimes crowded and rather fussy—this is often the case with the arabesque patterns. But these are defects of the system, by which the same piece passed through a number of hands—one painter doing outlines, another washing in the colour, one drawing the birds, another the flowers, and another the landscape, and so on. One would say that the designs in the main were considered chiefly as vehicles for the blue colour, and as such they were undoubtedly a great success.

The blue decoration was sometimes applied in delicately pencilled lines without the auxiliary washes of colour. This style of painting, which was affected by some of the Ming decorators in the fifteenth century, is sometimes seen, though rarely, on the ordinary K'ang Hsi blue and white; and it was the rule, rather

than the exception, on a special type of ware with soft-looking crackled glaze which collectors know as "soft-paste." *Hua shih* (? steatite), either mingled with the body material or applied as surface wash, was the special feature of this ware, which offered a peculiarly sympathetic surface to the brush. It was usually made up in small objects in pure Chinese taste, such as the furniture of the writing-table; and at its best it is extremely dainty and refined.

We have noted elsewhere that European influence was already reflected on Chinese porcelain in the K'ang Hsi period. There are several interesting instances of this in the Collection, namely, No. 134, a plate with a European coat of arms rendered in very Chinese fashion; No. 144, a vase on which European ladies are represented; and No. 148, covered cups and saucers of egg-shell porcelain, with figures of a European king and queen, doubtless Louis IX., and a French superscription copied in an uncertain hand.

The blue and white which forms a large part of the Collection is varied in form and design. It includes some superb examples, among which is a wonderful array of "ginger jars" with the beautiful "hawthorn" or, more correctly, "prunus" pattern. The supreme skill of manufacturer and decorator was lavished on these beautiful vessels, which were intended to convey gifts of sweetmeats or fragrant tea as a New Year greeting. Their characteristic ornament is appropriate for the New Year in China, sprays of the winter-blossoming prunus strewn on a blue ground, marbled and reticulated like the ice which is already cracking at the approach of spring. It would seem that the blue and white went out of fashion about the end of the K'ang Hsi period, apparently ousted from public favour by the *famille rose* enamels. The character of the ware changes definitely for the worse, excepting in the case of the "steatitic" or "soft-paste" type, and collectors take little account of the post-K'ang Hsi blue and whites.

It may be assumed that the blue and white in the Collection is of the K'ang Hsi period (1662-1722) unless it is stated otherwise.



## DESCRIPTIONS OF THE BLUE AND WHITE OF THE CH'ING DYNASTY

30. VASE with ovoid body, tall straight neck, and wide mouth. Painted in blue of good quality with bands of formal designs. On the body, a band of tasselled ornament and a band of peony scrolls between two belts of square leaf designs. Similar ornaments on the neck. Borders of *ju-i* heads and vandyke pattern with blossoms reserved. Unglazed base.

*Early K'ang Hsi period. Height, 17½ inches.*

31. SET OF FIVE: three jars and two beakers, lightly moulded, with leaf-shaped panels. Designs, the Eight Immortals, ladies with musical instruments and ladies in garden. Sprays of flowers in the spaces.

*Chia Ching mark (1522-66), but K'ang Hsi period (1662-1722).*

*Height of beaker, 18½ inches. Two of the jars have pewter covers.*

32. FOUR JARS, of oval shape with short necks and cap covers. Design in brilliant blue: four upright panels with rockery and flowering plants—chrysanthemum, peony, etc. On the shoulders, *ju-i*-shaped lappets with foliage scrolls, white on blue, and *ju-i* heads between. Dentate borders. On the covers, a formal lotus flower. *Plate 11.*

*Height, 8 inches.*

33. VASE, cylindrical with short neck; design in four horizontal bands—(1) arabesque scrolls and leaf-shaped medallions with foliage in white on blue; (2) two archaic dragons with sprays of *ling-chih* fungus in white on a blue ground; (3) arabesque foliage; (4) arabesque designs in white on blue. Formal borders; on the neck, stiff leaves. Empty double ring under base.

*Orrock Collection. Height, 10¼ inches.*

34. VASE, cylindrical, with short neck; similar designs. *Plate 11.*

*Height, 11½ inches.*

35. TWO CYLINDRICAL VASES with straight necks and spreading mouths; similar designs.

*Height, 10¼ inches.*

36. VASE, of similar design.

*Height, 10¾ inches.*

37. VASE, of similar design. Empty double ring under base.

*Richard Bennett Collection. Height, 11¾ inches.*

38. VASE, of similar design.

*Height, 10¾ inches.*

39. BOTTLE with pear-shaped body and slender neck, painted with lotus scrolls in two shades of blue.

*Height, 19½ inches.*

40. SET OF FIVE: three covered jars and two beakers. Lightly moulded with leaf-shaped panels, with designs of landscape and figures. Formal borders.

*Mark, a leaf within a double ring.*

*Height of beaker, 18¾ inches.*

41. SET OF FIVE: three jars of oval form with dome-shaped covers, and two beakers with straight sides and flaring mouths. Design, a large lotus scroll. Borders of vandyke pattern. On the necks of the jars, stiff leaves.

*Height, 16 $\frac{3}{4}$  inches.*

42. SET OF FIVE: three cylindrical jars with flattened dome-shaped covers, and two beakers with straight sides and flaring mouths, decorated in white on blue with the design known as the Rose and Ticket pattern, consisting of roses and foliage bordered by leaf-shaped lappets with stiff floral designs. On the shoulders, oval medallions alternately plain (resembling tickets) and painted with two blossoms. Vandyke and floral scroll borders. Under the base, an empty double ring. *Plate 12.*

*Height of jars, 22 inches.*

43. PAIR OF "PRUNUS JARS" with oval bodies, short necks, and cap covers. Design of branches of blossoming prunus alternately ascending and descending on a ground of marbled blue netted over with a pattern suggesting cracked ice. Dentate border on the shoulder. Carved wooden stands. *Plate 1 (Frontispiece).*

*Lord Middleton Collection. Height, 10 inches and 10 $\frac{1}{4}$  inches.*

Jars of this kind, filled with sweetmeats, were a favourite form of New Year gift in China. The beautiful design suggests the blossoms of the winter-flowering prunus falling on the ice which is already breaking up on Spring's approach. The New Year in China falls some three to seven weeks later than in the European calendar.

44. "PRUNUS JAR," of similar design; brilliant blue.

*Orrock Collection. Height, 9 $\frac{3}{4}$  inches.*

45. "PRUNUS JAR," of similar design.

*Height, 10 $\frac{1}{4}$  inches.*

46. "PRUNUS JAR," of similar design, brilliant blue.

*Lord Middleton Collection. Height, 9 $\frac{3}{4}$  inches.*

47. "PRUNUS JAR," of similar design, poorer blue. Modern cover.

*Height, 10 inches.*

48. "PRUNUS JAR," of similar design; poorer blue.

*Height, 8 $\frac{1}{4}$  inches.*

49. "PRUNUS JAR," of similar design; brilliant blue.

*Height, 9 $\frac{7}{8}$  inches.*

50. "PRUNUS JAR," of similar design.

*Orrock Collection. Height, 10 $\frac{1}{4}$  inches.*

51. VASE with ovoid body, high foot and spreading base, short neck, and dome-shaped cover. Painted with three upright panels with rockery and flowering plants and birds, separated by bands of cash pattern, white on blue. Above and below are *ju-i*-shaped lappets with floral scrolls in white on blue, *ju-i* heads between. Formal borders. Empty double ring under the base.

*Height, 17 $\frac{1}{2}$  inches.*

52. PAIR OF VASES with ovoid bodies. Short neck, dome-shaped covers; similar design.

*Height, 17 inches.*

53. PAIR OF BEAKERS with straight sides and flaring mouths. Similar design.

*Height, 16 $\frac{3}{4}$  inches.*



42. K'ANG HSI BLUE AND WHITE SET OF FIVE.

(1662-1722).







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K'ANG HSI BLUE AND WHITE.

(1662-1722).





54. SET OF FIVE: three jars with ovoid bodies, short necks, and cap covers; and two beakers with straight sides and flaring mouths. Similar design, with peony, peach, and prunus in the panels. Under the base, an empty double ring.

*Height, 15 inches.*

55. TWO JARS with ovoid bodies, short necks, and cap covers; and TWO BEAKERS with straight sides and flaring mouths. Designs similar, but with four panels of flowering shrubs. Empty double ring under base.

*Height of beakers, 20½ inches.*

56. JAR with ovoid body, short neck, and cap cover. Designs in similar style, but with baskets of flowers in two of the panels, flowering plants in the lappets, and vases with emblems in the small medallions on the shoulder. Empty double ring under base.

*Height, 21½ inches.*

57. SET OF FIVE: three jars with ovoid bodies, short necks, and dome-shaped covers; and two beakers with straight sides, flaring mouths, and spreading base. Painted in blue and underglaze red. Design of three panels, containing rockery, flowering peach, and bird: a basket of flowers, and a group of vases and emblems. Between them are three upright bands with butterflies. Three *ju-i*-shaped lappets with chrysanthemum scrolls in white on blue, and *ju-i* heads between. *Ju-i* borders. Empty double ring under base.

*Height of jars, 17 inches.*

58. BOTTLE with depressed globular body and straight wide neck. Design, a large lotus scroll. Vandyke borders, and a band of stiff plantain leaves on the neck. Empty double ring under base.

*Height, 17 inches.*

59. BOTTLE, of similar form and design, the lotus flower showing the seed-pod in the centre. Empty double ring under base.

*Height, 16½ inches.*

60. JAR with ovoid body, narrow cylindrical cap cover. Design of large lotus flowers with seed-pod and foliage scrolls. Vandyke border. A formal lotus flower on the top of the cover.

*Height, 13 inches.*

61. BOTTLE with globular body and straight slender neck. Design of lotus flowers with seed-pod and foliage scrolls. Vandyke borders and a band of stiff plantain leaves on the neck.

*Height, 17 inches.*

62. JAR with ovoid body, short neck ground down. Design of lotus flowers with foliage scrolls and vandyke border. Dome-shaped cover with lotus design.

*Marked in four characters of the Hsüan Tê period (1426-35), but of K'ang Hsi date.*

*Height without cover, 7¾ inches.*

63. SET OF FIVE: three slender ovoid jars with straight necks and dome-shaped covers, and two beakers with bulbous centres and flaring mouths. Designs: a court scene with ladies, one dancing, others making music in front of a pavilion with garden surroundings and a large plantain tree. On the neck, flowering sprays and vandyke borders. The beakers decorated to match, with court scene on the neck and ladies in a garden on the lower bands.

*Height of jars, 18 inches.*

64. SET OF FIVE: three vases with wide baluster bodies and spreading bases, straight short necks, and dome-shaped covers; and two beakers with bulbous centres and flaring mouths. On the vases are a rockery and pheasants and flowering magnolia and peony, etc. Border of *ju-i* heads on the neck and dentate borders on the shoulder and above the base. On the beakers are kylins and flying phoenixes and symbols.

*Height of jars, 13 $\frac{1}{8}$  inches.*

65. VASE, cylindrical; similar pattern to that of No. 33. Empty double ring under base.

*Height, 11 inches.*

66. BOTTLE, of double gourd shape with stopper, painted with a gourd vine in white shaded with blue on a marbled blue ground.

*Ch'ien Lung period (1736-95). Height, 12 $\frac{1}{2}$  inches.*

67. SET OF FIVE: three vases with slender ovoid bodies, high shoulders, short necks, and rounded cap covers with knobs; and two beakers with ovoid bodies, straight necks, and flaring mouths. Design: two rows of leaf-shaped panels with rocks and flowering shrubs and birds—chrysanthemum, peony, prunus, etc. Borders with chrysanthemum flowers in a blue ground and a band of floral sprays above the base. Empty double rings under the bases.

*Height of jars, 19 $\frac{1}{4}$  inches.*

68. THREE JARS, of slender oval form with straight necks and dome-shaped covers. Design in three rows of leaf-shaped panels with figures of the Eight Immortals, ladies with musical instruments, and ladies in a garden. Sprays of flowers on the neck. Vandyke borders.

*Mark of the Chia Ching period (1522-66), but of K'ang Hsi date. Height, 18 inches.*

69. PAIR OF BEAKERS with bulbous centres and flaring mouths; lightly moulded with bands of leaf-shaped panels in which are alternately tall ladies and pots of flowers. In the spaces are floral sprays.

*Mark, a leaf within a double ring. Height, 17 $\frac{1}{8}$  inches.*

70. VASE, of rouleau shape with cylindrical body, narrow neck, and spreading mouth, painted in brilliant blue with a mountain landscape with river and boats. On the shoulder, a border of cloud scrolls. On the neck, borders of key fret and silkworm scrolls.

*Richard Bennett Collection. Height, 9 $\frac{1}{2}$  inches.*

71. JAR, of ovoid form with short neck. Design of a sea monster on rocks in the midst of waves, flying birds, and symbols. Dentate border on shoulder. Empty double ring under the base.

*Height, 8 $\frac{1}{4}$  inches.*

72. JAR, of similar form, with design of monster on rocks in the midst of waves, an eagle, flying birds, and cloud forms. Dentate border. Empty double ring under the base.

*Height, 8 $\frac{1}{4}$  inches.*

73. VASE with body almost cylindrical, and short neck. Painted with a mountain landscape with pavilions half hidden in clouds, and two men and two ladies in front of a balustrade. In the field is a poetical inscription in ten characters. On the shoulder, a band of cracked ice pattern; and on the neck, a bamboo and rock.

*Mark in four characters of the Ch'êng Hua period (1465-87), but of K'ang Hsi date.*

*Height, 11 $\frac{1}{2}$  inches.*

74. SET OF FIVE: three vases with ovoid bodies, straight necks and dome-shaped covers, and slightly spreading bases. Design: in four upright bands, an arabesque pattern of stiff chrysanthemum flowers and foliage, and between them a scroll of flowers with feathery foliage. Similar designs on the necks and covers; and on the covers a seated lion in unglazed biscuit, gilt. Borders of formal flowers and dots. Two beakers with similar design. Empty double rings under the bases. *Plate 13.*

*Height of jars, 20 inches.*

75. FOUR VASES, of similar design.

*Height, 20 inches.*

76. THREE BEAKERS, of similar design.

*Height, 20 inches.*

77. THREE JARS, of depressed oval form with short necks and dome-shaped covers. Design of four tall ladies in garden with flowering plants or vases of flowers between them. On the shoulders, a band of phoenixes; and on the neck, symbols. On the covers, flowers and children.

*Marks of the Hsüan Tê and Ch'êng Hua periods, but of K'ang Hsi date.*

*Height, 11½ inches.*

78. TWO BEAKERS with bulbous centres and flaring mouths. On the necks, ladies and vases of flowers. Above the bases, flowering sprays.

*Mark of the Ch'êng Hua period (1465-87), but of K'ang Hsi date.*

*Height, 10¼ inches.*

79. SET OF FIVE: three vases of baluster form with short necks and dome-shaped covers. Design of rockery and pheasants, flying birds, and prunus and insects. Hatched borders. Floral sprays on the neck. Two beakers with straight stems and flaring mouths to match. Empty double rings under the bases.

*Height, 8¼ inches.*

80. SET OF FIVE: three vases with slender oval bodies, short necks, dome-shaped covers, and slightly spreading feet; and two beakers with bulbous stems and flaring mouths. Design in bands of leaf-shaped panels with ladies and vases of flowers. On the necks, floral sprays.

*Mark, the character "yü" (jade). Richard Bennett Collection.*

*Height of vases, 10 inches.*

81. VASE with slender ovoid body, high shoulders, and straight neck spreading at the mouth. Design of mountain landscape with peasants at work, pavilions, and river. On the neck, balustrade pattern, clumps of lotus and a bird. Empty double ring under the base.

*Mark of the Chia Ching period (1522-66), but of K'ang Hsi date. Height, 19 inches.*

82. VASE with slender ovoid body, high shoulders, straight neck, and dome-shaped cover with conical knob. On the shoulders and above the base are leaf-shaped panels lightly moulded. Design of a landscape with rocks, water, bridges, pavilions, etc. In the leaf-shaped panels are similar landscapes and figures; and on the neck are two bands of landscape. Border of overlapping leaves above the base. Covers to match.

*Mark, a leaf in a double ring. Height, 21½ inches.*

83. VASE with slender ovoid body, and neck in the form of a beaker with bulbous stem. On the lower part of neck and body are two rows of leaf-shaped panels lightly moulded. Painted with a close pattern of pots of flowers, and lotus medallions with flowering plants. In the panels are flowering plants, and birds in clouds. Formal borders.

*Mark, a fungus in a double ring. Height, 25 inches.*



84. VASE with ovoid body, high foot, and neck in the form of a beaker with bulbous stem and flaring mouth. On the body is a landscape with buildings, bridge and causeway, boats and figures. On the stem is a band of landscape and a band of pine pattern. Pine pattern on the shoulder. On the neck, bands of landscape. Borders of vandyke and fret patterns, curled scrolls, and plum blossom on cracked ice.

*Mark, a double cash symbol within a double ring. Orrock Collection.*

*Height, 21½ inches.*

85. PAIR OF PLATES with flat, wide brims. In the centre, pavilion and gardens, with man, lady, and children. In the border, groups of figures in landscape engaged in literary pursuits. On the back, a medallion with peony flowers; and sprays of flowers on the rim.

*Richard Bennett Collection. Diameter, 10 inches.*

86. TALL JAR with oblate oval body, short contracted neck, and wide mouth; and a PAIR OF VASES, of similar form with cap covers. Painted in greyish blue with four large panels, in two of which are fortress-like buildings and horsemen in the foreground, and in the others scenes in the palace garden with the Empress, ladies, and children; between them are upright bands of clematis, below is a tessellated band with medallions of foliage in white in a blue ground, and above is a band of stiff flowers. On the necks and covers and above the bases are leaf-shaped pendants with floral arabesques in white in a blue ground, and pointed leaves between them. Hatched borders.

*Plate 14.*

*Height of jar, 37 inches. Height of vases, 38½ inches.*

87. VASE, of slender oval form with short, straight neck, and dome-shaped cover. Painted in greyish blue, with four upright panels with garden scenes and pavilions with court ladies between upright bands of clematis. Below is a band of plum blossom pattern in a marbled blue ground, and a border of leaf-shaped designs with white foliage in a blue ground and pointed leaves between. Similar patterns on neck and shoulder.

*Height, 31½ inches.*

88. PAIR OF VASES, of similar form and design, with leaf mark.

*Height, 20¾ inches.*

89. BEAKER with bulbous stem and flaring mouth; moulded with oblique leaf-shaped panels painted in blue with figures and landscape. Borders of flowers and hatched vandyke pattern.

*Height, 9½ inches.*

90. PAIR OF BEAKERS with similar designs to those of No. 89; hatched vandyke borders. Also a COVERED JAR, same set.

*Height of beakers, 10⅞ inches. Height of jar, 11⅜ inches.*

91. CYLINDRICAL VASE with slightly contracted neck and spreading mouth. Rose and Ticket pattern (see No. 42).

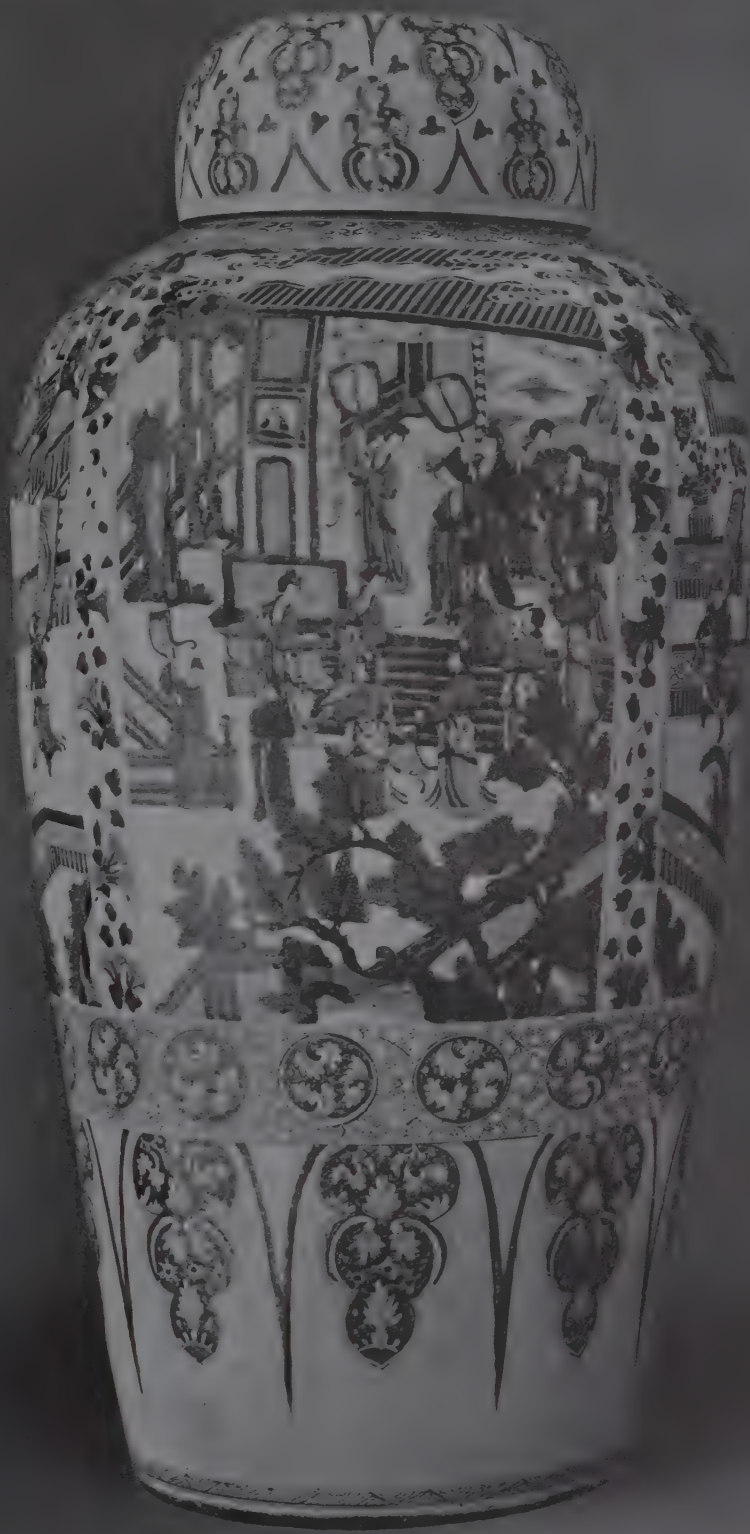
*Height, 19 inches.*

92. BEAKER with straight sides, expanding at the base and mouth. Designs in white on a marbled blue ground—archaic dragons winding in and out of peony scrolls, and medallions with formal flowers and foliage. Borders of lozenge fret pattern broken by medallions with flowers. Empty double ring under the base.

*Height, 19⅜ inches.*

93. JAR, cylindrical, with contracted neck, spreading mouth, and flattened dome-shaped cover with knob. Design similar to that on the last.

*Height, 20¾ inches.*



86. K'ANG HSI BLUE AND WHITE.

(1662-1722).







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K'ANG HSI BLUE AND WHITE.

(1662-1722).





99. K'ANG HSI BLUE AND WHITE.

(1662-1722).







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K'ANG HSI BLUE AND WHITE,

113

(1662-1722).





94. SET OF FIVE: three vases of hexagonal form with pierced outer casing. On the shoulder and stem, a moulded band of overlapping leaves. The sides are pierced in honeycomb pattern and the spaces between decorated with fret pattern in blue with *ju-i* heads on the corners: the inner tubes are painted with floral designs. Borders of flowers and scrolls. Covers to match. With them are two beakers with bulbous stems, pierced and decorated to match. *Plate 15.*

*Height of jars,  $10\frac{3}{4}$  inches.*

95. SET OF FIVE: three square vases with fluted angles; of slender oval form with spreading base, straight short neck, and cover with lion knob. On two sides are ladies and children in garden; on the others, mountain landscape and figures. In the flutes is a chrysanthemum scroll pattern. On the shoulders, *ju-i*-shaped lappets enclosing formal flowers in a ground of cracked ice pattern with scattered plum blossoms. Vases and flowers on neck. Covers to match. Two beakers with similar designs complete the set. *Plate 15.*

*Height of vases,  $12\frac{1}{2}$  inches.*

96. CYLINDRICAL JAR with short neck, wide mouth, and flattened dome-shaped cover. On the sides, a close pattern of formal chrysanthemum scrolls in brilliant blue. On the neck, a key fret and a band of small circles. Cover to match, with wooden knob.

*Height,  $9\frac{1}{2}$  inches.*

97. PAIR OF VASES, of triple gourd shape, with design of archaic dragons in peony scrolls in white in a marbled blue ground.

*Height,  $27\frac{1}{2}$  inches.*

Cf. No. 92—one has ormolu mount on the base and both have ormolu collars.

98. PAIR OF CYLINDRICAL VASES with contracted necks and slightly spreading mouths. Designs reserved in white in a ground of brilliant marbled blue. Dragon and peony pattern interrupted by two gourd-shaped panels containing vases and emblems. On the shoulder, a band of lotus scroll. Borders of lozenge fret interrupted by panels of flowers.

*Height,  $17\frac{1}{4}$  inches.*

99. VASE, of triple gourd shape with slender contracted neck and slightly spreading mouth. Designs in white in a marbled blue ground: on the lower bulb, dragon and peony pattern with medallions of stiff chrysanthemums; on the second bulb, dragon and lotus scrolls; on the top bulb, four leaf-shaped panels with formal lotus designs in white on blue, and arabesques between. Borders of lotus petals arranged in a vandyke pattern, and of stiff plantain leaves. Empty double ring under the base. *Plate 16.*

*Height,  $40\frac{1}{4}$  inches.*

100. VASE, of triple gourd form, mounted at the lip with ormolu. Designs similar to those of No. 99.

*Height,  $27\frac{1}{2}$  inches.*

101. PAIR OF CYLINDRICAL VASES with contracted neck and spreading mouth. Decorated in white in a marbled blue ground with dragon and peony pattern and medallions of formal flowers. Cf. No. 92.

*Height,  $17\frac{3}{8}$  inches.*

102. PAIR OF VASES, of similar form and design.

*Height,  $17\frac{3}{8}$  inches.*

103. VASE, of similar form, with similar but more open design.

*Height, 17 $\frac{3}{8}$  inches.*

104. CYLINDRICAL VASE with contracted neck and slightly spreading mouth. . Rose and Ticket pattern (see No. 42). Dome-shaped cover.

*Height, 21 $\frac{1}{4}$  inches.*

105. THREE VASES with flattened dome-shaped covers; of similar form and design. Also a BEAKER with straight sides, spreading foot and mouth.

*Height of vases, 21 $\frac{1}{2}$  inches. Height of beaker, 19 $\frac{3}{4}$  inches.*

106. BEAKER with ovoid body, tall straight neck, and flaring mouth. Design of large lotus scrolls with flowers and seed-pods. Border of silkworm scrolls above the base and on the neck.

*Height, 18 inches.*

107. PAIR OF VASES with ovoid bodies, short straight necks, and dome-shaped covers with knobs. Similar design; with border of vandyke pattern with flowers in white on blue. Stiff leaves on the neck.

*Height, 17 $\frac{1}{2}$  inches.*

108. BEAKER with bulbous stem and flaring mouth. Painted with three bands of lotus scrolls. Borders of hatched vandyke pattern and small circles.

*Mark, a leaf symbol within an incised double ring. Height, 16 $\frac{1}{2}$  inches.*

109. BEAKER with ovoid body, straight neck with flaring mouth. Design of lotus scrolls with large flowers and seed-pods. Vandyke borders. Empty double ring under the base.

*Height, 18 $\frac{1}{4}$  inches.*

110. BEAKER, of similar form and design.

*Height, 18 inches.*

111. BEAKER, similar to No. 109.

*Height, 18 $\frac{1}{4}$  inches.*

112. BEAKER, similar to No. 109.

*Height, 17 $\frac{3}{4}$  inches.*

113. VASE with ovoid body and slightly spreading foot; the neck in the form of a beaker with bulbous stem, tall neck, and flaring mouth. Painted in blue with bands of large peony scrolls. Border of *ju-i* heads on the base, and of swastika fret inside the mouth. Plate 17.

*Mark, a flower in a double ring. Height, 22 $\frac{1}{2}$  inches.*

114. PAIR OF BOTTLES with depressed globular bodies and tall straight necks. Painted in brilliant blue with large lotus scrolls. Borders of vandyke pattern and pointed leaves.

*Height, 17 inches.*

115. BOTTLE, similar to No. 114. Plate 18.

*Height, 16 inches.*

116. BOTTLE with depressed globular body, and tall straight neck with bulb below the lip. Painted in brilliant blue with a design of two phoenixes in peony scrolls; stiff plantain leaves on the neck. On the bulb, bands of vandyke, key fret, and *ju-i* patterns and small blossoms. Plate 18.

*Height, 16 $\frac{1}{2}$  inches.*



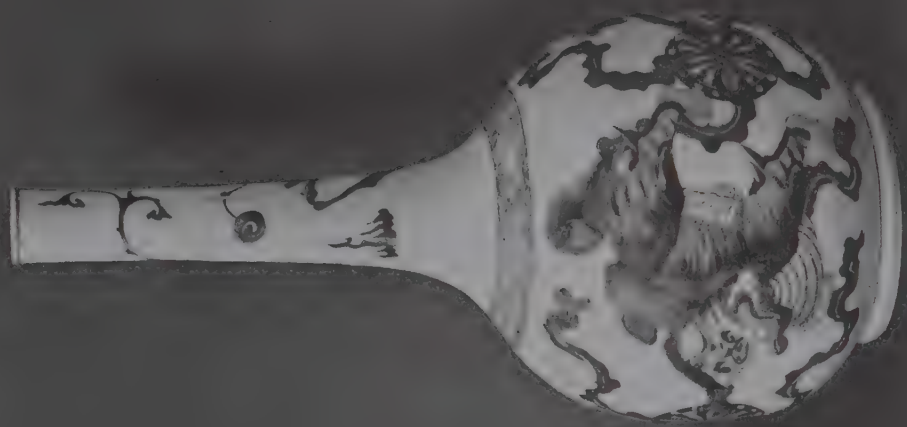
115  
K'ANG HSI BLUE AND WHITE.

116

(1662-1722).







126

K'ANG HSI BLUE AND WHITE.



144

(1662-1722).





117. PAIR OF BOWLS with everted rim, painted with bands of lotus scrolls inside and out. Border of growing lotus flowers within and stiff leaves outside.

*Mark of the K'ang Hsi period in six characters, in a double ring. Diameter,  $7\frac{1}{2}$  inches.*

118. PAIR OF PLATES with wavy edges. In the centre, a landscape and figures of a man and woman on horseback; the man has a pipe in his mouth and is attended by a banner-bearer. On the sides are leaf-shaped panels with ladies in gardens and flowers. On the back are the eight Buddhist emblems and the mark of the Ch'êng Hua period in six characters, but the porcelain is of K'ang Hsi date.

*Diameter,  $13\frac{1}{4}$  inches.*

119. VASE with ovoid body, short neck, wide mouth, and dome-shaped cover with knob in form of a lion in biscuit. On the sides are three rows of leaf-shaped panels containing alternately landscape and flowering plants. On the neck, a lotus scroll in white on blue. Border of hatched vandyke pattern. Cover to match.

*Height, 23 inches.*

120. VASE with graceful ovoid body, slightly spreading base, short straight neck, and dome-shaped cover with pointed knob. Painted in blue of good quality with four upright panels with rockery, flowering plants (peony and plum), birds, and insects, between upright bands of cash pattern white on blue. Above and below are *ju-i*-shaped lappets with chrysanthemum scrolls in white on blue and *ju-i* heads between. A band of *ju-i* pattern on the back. Borders of hatched vandyke pattern. Cover to match.

*Height, 23 inches.*

121. A SET OF FIVE: three jars with ovoid bodies, short necks, and flat cap covers; and two beakers with bulbous stems. On the sides of the jars is a broad, ribbed band with four medallions, in each of which is a pair of ladies in landscape. Above and below are bands with floral sprays. Covers to match. On the beakers are ribbed bulbs with three medallions with figures of ladies in landscape; flowering sprays below; and on the neck, four tall ladies with vases of flowers.

*Height of beakers,  $9\frac{1}{8}$  inches.*

122. CYLINDRICAL VASE with straight neck and spreading mouth. On the sides, a lotus scroll reserved in a marbled blue ground of great depth broken by panels of fan- and mirror-shapes containing (1) vases and emblems, (2) deer, pine tree, and stork, (3) landscape and figures, (4) sea horses galloping across waves, (5) rock, peony, and bird, (6) basket of flowers. On the shoulder is a peony scroll, white in blue; and on the neck, bands of *ju-i* heads and fret patterns. *Plate 13.*

*Height, 18 inches.*

123. TWO CYLINDRICAL VASES, of similar design; in one of the panels, a lotus pond and egrets.

*Heights,  $17\frac{1}{4}$  inches and  $20\frac{3}{4}$  inches.*

124. CYLINDRICAL VASE, of similar design; but in one of the panels, a temple in the midst of waves and a flying crane. The blue is greyer.

*Height,  $17\frac{1}{4}$  inches.*

125. PAIR OF VASES with pear-shaped bodies, slightly spreading bases, short necks, and flat cap covers. Designs of lotus scrolls reserved in white in a marbled blue ground.

*Height,  $14\frac{1}{8}$  inches.*

126. PAIR OF BOTTLES, pear-shaped, with slender necks. On the body, three lions with balls of brocade. On the shoulder, a band of lozenge diaper broken by peony flowers. On the neck, archaic dragons, a pearl, and flames. Empty double ring under the base. *Plate 19.*

*Orrock Collection. Height, 17 $\frac{1}{4}$  inches.*

127. PAIR OF BEAKERS with straight sides and slightly spreading mouths and bases. Painted in dark blue with mountain landscape, rocks, and pine trees, and mounted warriors in combat. In the clouds above are four of the Eight Immortals, including Lü Tung-pin, Li T'ieh-kuai with his crutch, and Chung-li Ch'üan. Borders of plum blossom on marbled blue ground. Empty double ring under base.

*Height, 18 $\frac{1}{2}$  inches.*

128. VASE with ovoid body, slightly spreading base, straight cylindrical neck, and dome-shaped cover. On the shoulders and above the base are bands of lightly moulded leaf-shaped panels with landscape and flowers. On the sides, a landscape with water, bridge, and buildings. On the neck are flowering sprays. Border of pointed leaves hatched. *Plate 17.*

*Height, 23 $\frac{1}{2}$  inches.*

129. BEAKER with bulbous stem, slightly spreading base and flaring mouth. Painted with panels with landscape and buildings, in a ground of wave pattern in which are plum blossoms and medallions of flowers in white on blue. Hatched vandyke border. Chased silver band on mouth and base.

*Height, 17 $\frac{5}{8}$  inches.*

130. PAIR OF VASES with slender ovoid bodies, the necks slightly convex and moulded with leaf-shaped panels. Body decorated with lozenge-shaped compartments containing prunus trees and birds and border of pine pattern. Hatched vandyke borders. Covers to match.

*Mark, a fungus. Height, 21 $\frac{1}{2}$  inches.*

131. SET OF FIVE: three jars with ovoid bodies and cap covers; and two beakers with straight sides slightly spreading at base and mouth, and low covers with knob. Painted in pale blue. On the jars, four leaf-shaped panels enclosing vases and emblems and fan-shaped pictures; between them, flowering branches. Formal borders. On the covers, vases and emblems and leaf-shaped ornaments with foliage in white on a blue ground—pointed leaves and rosettes between.

*Height of beakers, 14 inches.*

132. BOWL with contracted mouth, in the form of a Buddhist begging-bowl; "soft paste" porcelain painted in dark blue with the eighteen Arhats, Ho Shang in the centre. Copper collar on the mouth rim, which is unglazed. Rounded bottom. *Plate 20.*

*Diameter, 7 $\frac{1}{4}$  inches.*

Bowls of this form, borrowed from that of the alms-bowl carried by the Buddhist priest, were used to hold the black and white pieces in the game of checkers.

133. BOWL with wavy edge, the lower part moulded in petal-shaped panels. Inside, a medallion with three boys dancing. Border of cash pattern. Outside, four groups of ladies in garden setting, representing the four liberal accomplishments—Music, Painting, Literature, and Checkers. In the petals are growing flowers.

*Mark of the Chêng Tê period in six characters in a double ring (1506-21), but of K'ang Hsi date.*

*Diameter, 8 $\frac{1}{4}$  inches.*



148



132

K'ANG HSI BLUE AND WHITE.

(1662-1722).







134



142

K'ANG HSI BLUE AND WHITE.

(1662-1722).





134. PLATE with broad flat rim, base unglazed: pencilled in blue of fine quality with a shield of arms, with helmet and crest, in a medallion surrounded by foliage. On the sides and on the rim are foliage scrolls. Border of small flowers. *Plate 21.*

*Diameter, 9 inches.*

An early example of Chinese armorial porcelain. The bearings—six hares and an inescutcheon with rampant lion—are evidently drawn by a hand unfamiliar with European models.

135. PLATE with slanting rim. In the centre, a medallion with a boy amongst peony scrolls, white on blue. Borders of *ju-i* pattern, white on blue. On the reverse, six emblems.

*Mark, a lotus flower within a double ring. Diameter, 9 inches.*

136. TWO PLATES with wide, slightly curving rim. In the centre, a group of vases with flowers and fruit and a bird. Border of floral scroll design. On the rim, four panels of pomegranates in vases; and between them, peacocks in chrysanthemum scrolls. On the reverse, four symbols.

*Mark, a prunus flower in a double ring. Diameter, 9½ inches.*

137. FOUR JARS, of slender oval form with short, straight necks, and cap covers. On the sides above and below are four leaf-shaped pendants with arabesque flowers and foliage in white on blue; and between them, stiff flowers, scrolls, and lozenge-shaped ornaments. Dentate border on shoulders, and hatched border above the bases. *Plate 11.*

*Height, 12 inches.*

138. JAR, of similar form and similar design, but with vases and symbols round the middle.

*Height, 12 inches.*

139. PAIR OF BEAKERS, of square form with bulbous stems, flaring mouths, and slightly spreading bases. Painted in blue of fine quality. On the bulbs are four scenes from romance; on the necks, groups of the season flowers—lotus, peony, prunus, and chrysanthemum; and on the stems, other growing flowers and rocks. Dentate borders down the edges, and borders of swastika fret on the mouths and bases.

*Concealed marks. Height, 10½ inches.*

140. BOWL with sharply everted rim. Inside, a medallion with pine tree and two deer in a landscape. Border of rocks, rushes, and fungus plants. Outside, ladies in a garden with willow and palm trees. Border of hexagon pattern with four medallions of flowers and four *ju-i* heads.

*Mark of the K'ang Hsi period in six characters. Diameter, 7¾ inches.*

141. BOWL, of similar form. Inside, three boys playing in a garden. Border of lozenge diaper with four medallions of flowers. Outside, two panels with figures and verses of poetry between. Border of plum blossoms on a cracked ice pattern.

*Mark of the Ch'êng Hua period in six characters, but of K'ang Hsi date.*

*Diameter, 7¾ inches.*

142. LARGE BOWL with sharply everted rim. Inside, a medallion with a salmon rising from waves. Border of prunus branches. Outside, two belts with scenes from romance in landscape setting. Border of phoenix and peony pattern. *Plate 21.*

*Richard Bennett Collection. Diameter, 14¾ inches.*

143. PAIR OF OCTAGONAL VASES with ovoid bodies, short necks, and slightly spreading mouths and spreading feet. On the sides are panels with arched tops lightly moulded, with rocks and fruit trees, peony, prunus, etc. Borders of small flowers. On the shoulder and neck are large pencilled designs of fruit and foliage. Covers to match.

*Height, 22½ inches.*

144. BEAKER with bulbous stem, slightly spreading base, and flaring mouth. On the bulb are four panels with European ladies, three in gardens—one on a swing—and one in an interior. On the neck are four *ju-i*-shaped pendants, painted with fruit and foliage in white on a blue ground, the edges moulded in light relief; between them are *ju-i* designs; and below, floral scrolls. On the lower part are lightly moulded leaf-shaped panels with floral scrolls. Borders of hatched vandyke pattern. *Plate 19.*  
*Mark, a leaf symbol within a double ring. Height, 19 $\frac{3}{4}$  inches.*  
 An early and interesting example of European designs copied on porcelain by a Chinese decorator. The costumes suggest a date about 1700.
145. FOUR CYLINDRICAL JARS with flattened covers and gourd-shaped knobs. Painted in dark brilliant blue, with tiger lily designs. *Plate 22.*  
*Mark, a leaf symbol within a double ring.*  
*Orrock and Bennett Collections. Height, 7 $\frac{1}{2}$  inches.*
146. JAR, of similar design, with cover with flattened button knob and lotus scrolls.  
*Mark, a leaf symbol within a double ring.*  
*Orrock Collection. Height, 6 $\frac{3}{4}$  inches.*
147. PAIR OF JARS, of slender oval form with flattened covers. Tiger lily pattern. *Plate 22.*  
*Mark, a leaf symbol within a double ring. Height, 6 $\frac{1}{2}$  inches.*
148. FIVE EGG-SHELL PORCELAIN CUPS with covers and saucers. On the cups are upright arched panels. In the centre is a European king and queen enthroned; and in the other panels, alternately, a praying figure with birds, and flowering plants. Beneath the rim is the inscription: L'EMPIRE DE LA VERTU EST ETABL—JUS—AU BOUT DE L'UNIVERS; see p. 26. Covers and saucers to match, with foliage scrolls: four symbols outside. *Plate 20.*  
*Mark, a fretted square. Height, 3 $\frac{1}{2}$  inches.*
149. THREE SPRINKLERS, pear-shaped, with slender necks and slightly spreading mouths. Painted in brilliant blue. Round the body are three leaf-shaped medallions linked together, with lotus scrolls in white in marbled blue ground. Leaf-shaped pendants between. On the neck are similar medallions in a tessellated ground. Borders of lozenge diaper interrupted by medallions of blossoms. *Plate 22.*  
*Richard Bennett Collection. Height, 6 $\frac{3}{4}$  inches.*
150. PAIR OF EWERS with pear-shaped body, slender neck, and spreading mouth. Scroll handle and long spout attached to the body by a foliage scroll. Painted in brilliant blue; tessellated ground, and leaf-shaped medallions with white foliage scrolls in a blue ground. On the neck, a band of lozenge fret, and stiff leaves. On the covers, a rosette. *Plate 22.*  
*Height, 7 inches.*
151. PAIR OF CYLINDRICAL BOTTLES with bulb on neck and spreading mouth. On the sides above and below are four leaf-shaped pendants with arabesque flowers and foliage in white on marbled blue ground; scrolls of formal flowers between. On the shoulder are *ju-i* patterns. On the bulb is a scale diaper interrupted by three medallions of flowers. Stiff leaves on the neck. *Plate 11.*  
*Height, 9 $\frac{5}{8}$  inches.*
152. THREE BOTTLES, pear-shaped, with slender necks slightly spreading at the lip. Painted in brilliant blue. On the body, four medallions with lotus scrolls in white on a marbled blue ground. Leaf-shaped pendants with formal ornament between, and scattered blossoms. On the neck, similar designs in a tessellated ground. Borders of lozenge pattern with compartments of flowers in white on blue. *Plate 22.*  
*Mark, a leaf. Richard Bennett Collection. Height, 7 $\frac{1}{4}$  inches.*

153. PAIR OF SLENDER GOBLETs with deep narrow bowls, short baluster stems, and spreading feet. On the sides, two rows of leaf-shaped panels with plant designs curiously hatched. Herring-bone ornament round the mouth, and hatched floral designs on the foot. Chased silver mount on foot and mouth rim.

*Height,  $6\frac{3}{8}$  inches.*

154. GOBLET, of similar design.

*Height,  $6\frac{3}{8}$  inches.*

155. THREE BOWLS with wavy edge, the lower part moulded in petal-shaped panels. Inside, a medallion with lady seated on a rock; and border of cash pattern white on blue. Faintly shaped into twelve compartments. Outside are panels with children at play alternately with ladies in gardens engaged in literary pursuits. In the petals are chrysanthemum flowers.

*Mark, in six characters in a double ring, "Ch'i yü pao ting chih chên" (A gem among precious vessels of rare jade).*

*Diameter,  $8\frac{1}{4}$  inches.*

156. PAIR OF BOWLS with fluted sides and wavy edges, the lower part moulded in alternating petal-shaped and arched panels. Inside, a medallion with the poet Li T'ai-po leaning on a wine-jar: in the petals are symbols bound with fillets. Border of swastika fret. Outside, the Seven Worthies of the Bamboo Grove, and fungus designs alternating with symbols on a matting ground.

*Mark of the Ch'êng Hua period in six characters in a double ring, but the bowls are of K'ang Hsi date.*

*Diameter,  $8\frac{1}{4}$  inches.*

157. BOWL, decorated in white on blue with design of five-clawed dragon pursuing a pearl.

*Mark of the Chia Ching period (1522-66), but the bowl is 19th century.*

*Diameter,  $6\frac{1}{8}$  inches.*

158. SQUARE BOWL with flattened corners. Inside, a medallion of dancing boys; border of lozenge diaper. Outside, four scenes from romance; lozenge diaper and *ju-i* heads between.

*Mark of the Hsüan Tê period (1426-35), but the bowl is of K'ang Hsi date.*

*Diameter,  $7\frac{1}{2}$  inches.*

159. BOWL, of similar form, with similar designs outside. Inside, a square panel with a lady in a garden, seated on a rock. Border of lozenge diaper interrupted by medallions of flowers.

*Height,  $7\frac{3}{8}$  inches.*

160. BEAKER with bulbous stem, flaring mouth, and slightly spreading base. Painted in brilliant blue with designs copied from bronze. On the bulb, ogre heads in a ground of lozenge fret on which are two formal blossoms. Above and below are stiff leaves with arabesque designs reserved in white. Borders of dentate and hatched vandyke patterns.

*Height,  $9\frac{1}{2}$  inches.*

161. BOWL with rounded sides and sharply everted mouth. Painted in light blue with design of prunus boughs on a cracked ice ground. Borders of prunus on cracked ice, and stiff leaves.

*Mark of the K'ang Hsi period, but 19th century. Diameter,  $8\frac{1}{4}$  inches.*

162. BOWL, of conical form with wavy edge. Inside, a medallion with children at play: border of lozenge diaper. Outside, four panels with scenes from romance.

*Mark of the Ch'êng Hua period in six characters, but 18th century.*

*Diameter,  $9\frac{1}{4}$  inches.*



163. BOWL, of conical form, with wide mouth and small base. Inside, a medallion with rock, waves, and clouds, and a deep border with four-clawed dragons and phoenix reserved in white in a marbled blue ground. Outside, similar design of dragon and phoenix.  
*Mark of the Ch'êng Hua period, but 18th century. Diameter,  $8\frac{3}{4}$  inches.*
164. SAUCER DISH with wavy edge. In the centre, a group of aster flowers and scrolls. Border of radiating panels with growing aster flowers. Outside, three floral sprays.  
*Seal mark in a double ring. Diameter,  $8\frac{3}{8}$  inches.*
165. SAUCER DISH with fluted sides and wavy edge. Painted in dark blue of fine quality with aster pattern (see No. 164). On the outside are growing aster flowers. Channelled foot-rim.  
*Richard Bennett Collection. Diameter,  $13\frac{1}{4}$  inches.*
166. SET OF FIVE: three jars of slender oval form with cap covers; and two beakers with straight sides, spreading mouth and base, and flattened covers. Painted in brilliant blue. Two panels with rockery and flowering plants and baskets of flowers; an upright band of quatrefoil pattern reserved in white in a blue ground between. Above and below, two *ju-i*-shaped panels with formal lotus flowers and foliage, and two leaf-shaped panels enclosing leaf symbols. Vandyke borders. Lotus designs on the covers of the jars. Covers of the beakers to match body pattern. *Plate 23.*  
*Richard Bennett and Orrock Collection. Height of jars,  $8\frac{1}{2}$  inches.*
167. VASE, of rouleau form with cylindrical body and neck, and sharply expanding mouth. Painted in dark blue of fine quality, with a landscape and buildings, ladies on balconies and a man in a wheeled chair. On the shoulder, a border of cash pattern interrupted by medallions with growing flowers and vases and symbols. On the neck, the seated figure of Shou Lao with deer and attendant and two other seated figures receiving offerings. Borders of hatched vandyke pattern, key fret, etc. Empty double ring under base. *Plate 24.*  
*Height,  $28\frac{3}{4}$  inches.*
168. VASE, of rouleau form, with cylindrical body, tall cylindrical neck, and sharply spreading mouth. Painted in blue of fine quality with design of pheasants on rocks, flowering plants—magnolia, prunus, peony, etc.—and birds. On the neck, two bands of various patterns, key fret, silkworm scroll, *ju-i* heads, etc., and a band of crosses and dots.  
*Orrock Collection. Height,  $29\frac{3}{4}$  inches.*
169. THREE DISHES with wide flat rims. Painted in delicate blue. In the centre, a medallion with a peony flower and foliage, in a ground strewn with small blossoms of the season flowers; from this radiate eight petal-shaped panels with flowering plants in a ground of trellis diaper. *Ju-i* heads on the sides. On the rim, four medallions with fruit and foliage; and between them, four peacocks in a ground of close chrysanthemum scrolls in white on blue. On the reverse are the Eight Buddhist emblems. *Plate 25.*  
*Mark, a fungus. Diameter,  $21\frac{1}{2}$  inches.*
170. DISH with broad flat brim; similar designs in dull blue.  
*Diameter,  $17\frac{1}{2}$  inches.*
171. DISH with broad flat rim; similar designs.  
*Diameter,  $18\frac{5}{8}$  inches.*
172. BEAKER with baluster body, tall straight neck, flaring mouth, and slightly spreading base. On the body, designs in white in a marbled blue ground—archaic dragons



149

150

152



147

145

147

K'ANG HSI·BLUE AND WHITE

(1662-1722).



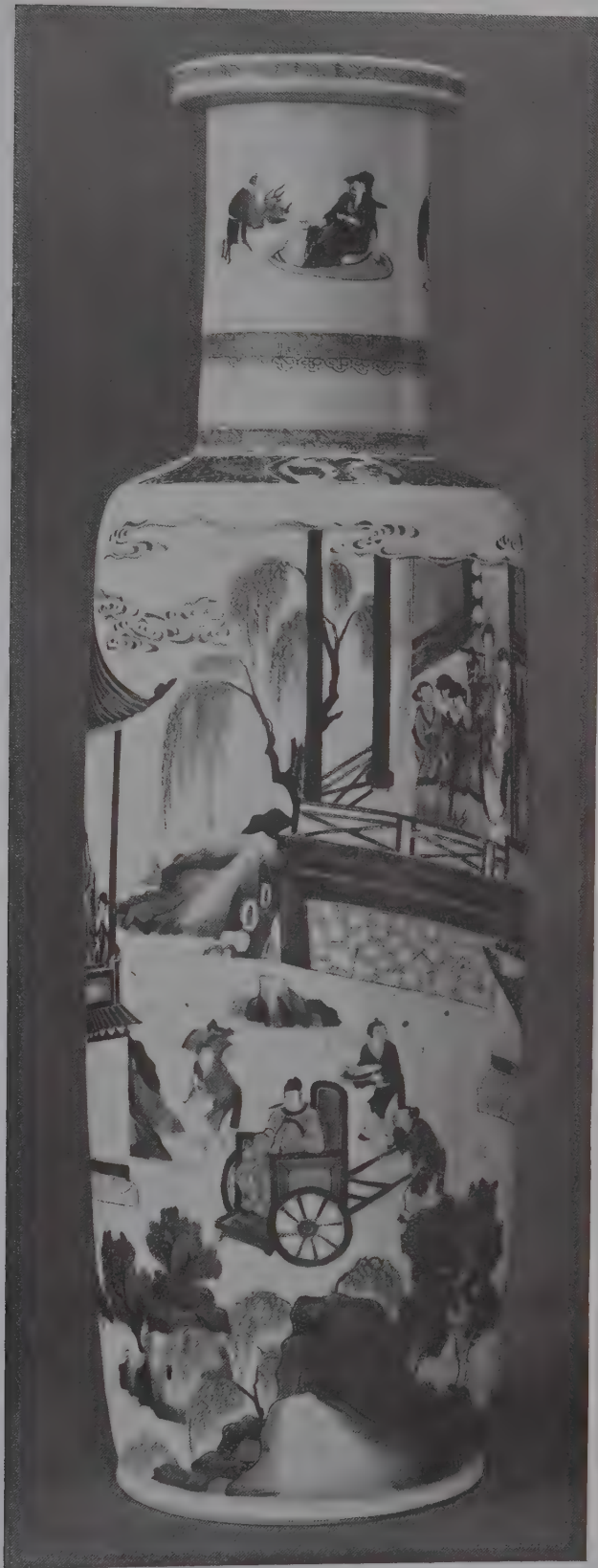




166. K'ANG HSI BLUE AND WHITE SET OF FIVE.

(1662-1722).





167. K'ANG HSI BLUE AND WHITE. (1662-1722).







169. K'ANG HSI BLUE AND WHITE.

(1662-1722).







172. K'ANG HSI BLUE AND WHITE. (1662-1722).





175. YUNG CHENG DISH.

(1723-35)





and peony scrolls and three triple gourd-shaped reserves with vases and emblems. On the neck, a band of dragon and peony pattern, and a band of stiff plantain leaves. Hatched vandyke borders. Empty double ring under the base. *Plate 26.*

*Height, 25 $\frac{3}{4}$  inches.*

173. BEAKER with baluster body, and neck in form of a beaker with bulbous stem and flaring mouth. Similar design to the last; but on the bulb, a band of vases and symbols and borders of chevron pattern with chrysanthemum petals reserved.

*Leaf mark in a double ring. Height, 27 inches.*

174. PAIR OF SAUCER DISHES, painted in purplish blue. In the centre, a dragon emerging from waves and another in clouds above. Border of plum blossom and wave pattern. On the reverse, a band of waves and dragons.

*Ch'êng Hua mark, but Yung Chêng period (1723-35). Diameter, 8 inches.*

175. DISH, saucer-shaped, decorated with floral designs reserved in white in a powdery blue glaze. In the centre is a peony scroll; and round the sides, a running lily scroll. Similar ornament on the reverse. The details of the design are traced in white slip. *Plate 27.*

*Mark of the Yung Chêng period (1723-35). Diameter, 13 inches.*

176. BOWL with rounded sides and sharply everted rim. Inside, a medallion with five children at play. Border of swastika fret. Outside, four panels with scenes from romance. Border of lozenge diaper.

*Mark of the K'ang Hsi period; but the bowl is of later date. Diameter, 8 inches.*

177. BOWL, of similar form and design, with slightly different details.

*Diameter, 8 inches.*

178. TWO BASINS painted in bright, rather purplish, blue. In the centre, a large lotus scroll; lotus scrolls on the outside and borders of stiff leaves.

*K'ang Hsi mark, but of later date. Diameter, 16 $\frac{1}{4}$  inches.*

179. PAIR OF BOWLS with rounded sides; design similar to that of No. 176.

*K'ang Hsi mark, but of later date. Diameter, 7 $\frac{3}{4}$  inches.*

180. PAIR OF VASES, of slender oval form. Painted with garden, plantain trees, rocks, and four ladies, one carrying a rabbit. Border of hexagon pattern. Dome-shaped covers with lion knobs.

*Mark, a leaf. Height, 12 $\frac{1}{2}$  inches.*

181. PAIR OF VASES with slender ovoid body, straight neck, slightly spreading foot, and dome-shaped cover with pointed knob. Painted in blue of good quality with design in three belts. Four leaf-shaped pendants with floral designs in white on blue; between them, formal lotus designs. Borders of floral scrolls and arabesques.

*Mark, a fungus in a double ring. Height, 24 $\frac{3}{4}$  inches.*

182. BEAKER with bulbous stem and flaring mouth, to match No. 181.

*Height, 23 $\frac{3}{8}$  inches.*

183. PAIR OF VASES, similar in form and design to No. 181.

*Mark, a fungus. Height, 20 $\frac{3}{4}$  inches.*

184. BEAKER with straight sides, slightly spreading base, and flaring mouth. Same design as No. 56. Empty double ring under base.

*Height, 18 $\frac{3}{4}$  inches.*

185. BEAKER with baluster body, spreading base, tall straight neck, and flaring mouth. Design of lotus scrolls. Vandyke borders with blossoms reserved.

*Height, 29 inches.*

186. BEAKER with baluster body, spreading foot, tall straight neck, and flaring mouth. Painted in blue of good quality. Arabesque scrolls and composite floral designs enclosing swastika, *ju-i* heads, and other symbols. Dentate border.

*Height, 18 $\frac{1}{8}$  inches.*

187. BEAKER, of similar form, with designs in white with a backing of cloudy blue. On the body a rock and flowering magnolia, smaller plants, and two birds. On the neck, a rock, prunus, and birds. Hatched vandyke borders. Empty double ring under the base.

*Height, 18 $\frac{1}{4}$  inches.*

188. SQUARE VASE with straight sides, slightly tapering downwards, cylindrical neck, and spreading lip. A complete scene on each side: (1) The Empress and her ladies in a garden receiving offerings. (2) Two warriors in front of a tent, and captives kneeling. In the clouds, a god with a drawn sword; moon and constellations above. (3) The Emperor seated before a screen in a garden, a lady dancing and others making music. (4) A man arriving at the door of a pavilion brandishing a club and threatening a hound in the doorway; from an upper window a lady looks out holding a candle; moon and constellations above. On the neck, bamboos.

*Mark of the Chia Ching period (1522-66) in a sunk panel, but the vase is of K'ang Hsi date.*

*Height, 21 inches.*

189. CYLINDRICAL VASE with short narrow neck. On the sides, bands of ornament in white reserved in a mottled blue ground; a belt of archaic dragon fret in the middle between borders of *ju-i* heads, etc. Above and below are floral scrolls; and between the bands, key fret pattern. Floral scrolls on the shoulder and stiff leaves on the neck.

*Ch'ien Lung period (1736-95). Height, 18 $\frac{1}{8}$  inches.*

190. DISH, saucer-shaped, painted in dull blue. A rosette in the centre surrounded by a composite border. On the sides, six radiating leaf-shaped panels with floral arabesques in white on blue; floral scrollwork between. Border of flowers and foliage.

*Diameter, 23 $\frac{1}{2}$  inches.*

191. BEAKER with bulbous stem and flaring mouth. On the bulb are three lotus sprays. On the stem and neck are designs of prunus and bamboo modelled in low relief and painted in blue in a ground of pale starch-blue glaze.

*Mark, a fungus. Height, 18 $\frac{1}{2}$  inches.*

192. JAR with ovoid body, slightly spreading base, short straight neck, dome-shaped cover with lion knob. Painted with two four-clawed dragons pursuing a pearl among clouds: border of wave pattern. On the cover, cloud scrolls. Floral borders on neck and cover. Four pierced handles in the form of dragon heads on the shoulders.

*Early 18th century. Height, 16 $\frac{1}{2}$  inches.*

193. DISH, of shallow saucer shape, covered with lotus scrolls.

*Mark, a fungus. Diameter, 20 $\frac{1}{2}$  inches.*

194. JAR with ovoid body, short straight neck, and cap cover. Painted with a court scene, the Emperor and Empress receiving petitioners in a garden pavilion. Border of triangular fret.

*Mark of the Ch'êng Hua period in a double ring, but the jar is of K'ang Hsi date.  
Height, 8 inches.*

195. PAIR OF VASES, of slender oval form, with straight neck and dome-shaped cover. On the sides, a garden scene with rocks and plantain trees. Two ladies seated at a table playing checkers, another approaching with a musical instrument. Rock and flowering plants on the neck. Boys on the cover. Borders of hatched vandyke pattern and flowers.

*Mark, a leaf. Height, 11½ inches.*

196. PAIR OF VASES, of similar form, with palace garden scenes—receptions by the Emperor. Borders of small flowers.

*Height, 11 inches.*

197. VASE with slender ovoid body and slightly contracted neck, spreading at the mouth. On the sides, two mirror-shaped panels: in one of which is an old man riding on a deer and carrying a peach bough; in the other, Wang Tzū-ch'iao riding on a crane, with rocks, waves, and pavilion below, and signature of painter in the field. There are, besides, two leaf-shaped panels: in one, a salmon rising from waves; and in the other, a prunus bough and two birds. Above them, vases and models of animals. *Shou* (longevity) characters on the stem and on the neck. Border of *ju-i* pattern.

*Mark of the Chia Ching period (1522-66) in a double ring, but the vase is of K'ang Hsi date.*

*Height, 16½ inches.*

198. PAIR OF VASES with slender ovoid body, high cylindrical stem and neck. Dome-shaped cover with lion knob. On the sides, a garden scene with rockery and vases of flowers, and four tall ladies. Branches of flowers and fruit on the stem and cover. One cover is made up in Delft ware.

*Height, 9¾ inches.*

199. HEXAGONAL VASE with pierced outer casing, ovoid body with slightly spreading base and short straight neck, and dome-shaped cover with knob. Moulded with stiff overlapping leaves above the base, on the shoulder, on the neck, and on the cover. On the sides are panels of honeycomb open-work with swastika fret in blue between and *ju-i* heads. The moulded leaves are shaded with blue. The inner tube is painted with growing flowers.

*Richard Bennett Collection. Height, 11 inches.*

200. PAIR OF EWERS, of helmet shape with baluster stem, spreading foot, and scroll handle. On the sides, two mirror-shaped panels with monster heads with ring in mouth. Chrysanthemum scrolls between, and floral arabesques above. On the stem, stiff plantain leaves. Borders of flowers and hatched vandyke pattern.

*Height, 8¾ inches.*

201. SET OF FIVE: three jars with slender ovoid bodies, short straight necks, and cap covers; and two beakers with straight sides and slightly spreading base and mouth. Patterns similar to those of No. 55, but with symbols in the border.

*Height of jars, 8⅞ inches.*

202. VASE with ovoid body, short neck, and dome-shaped cover. Painted in blue of good quality with Rose and Ticket pattern (see No. 42).

*Height, 22½ inches.*



203. VASE with slender ovoid body, moulded in six shallow lobes, straight neck, and cylindrical cap cover, slightly spreading base. On each lobe is a rock and flowering plants, and a tall lady. Flowering plants on the cover. Border of hexagon pattern on the shoulder, and hatched vandykes on the foot. The glaze is slightly crazed.  
*Mark, a leaf. Height, 12½ inches.*
204. BEAKER with bulbous stem, straight neck, and flaring mouth. On the bulb, a landscape with two figures crossing a rocky causeway. On the stem, the poet Li T'ai-po reclining with wine-jars. On the neck, ladies receiving guests in front of a pavilion. Foot mounted in metal.  
*Mark of the Chia Ching period (1522-66), but the beaker is of K'ang Hsi date. Orrock Collection. Height, 10½ inches.*
205. BEAKER, of similar design, much damaged.  
*Height, 10½ inches.*
206. SET OF FIVE: three jars with ovoid body, short straight neck, and cap cover; and two beakers with straight sides and slightly flaring mouth and base, one with flattened cover. Pattern similar to that of No. 201.  
*Height of jars, 9½ inches.*
207. PAIR OF BOTTLES, pear-shaped, with tall slender neck, slightly spreading at the mouth. Painted in dark blue with two archaic dragons and pearls and flames. Border of curled waves. On the neck, sprays of flowers and tasselled border, stiff leaves, and a band of flame designs white on blue. Tasselled border at foot. Metal bands on foot and lip.  
*Orrock Collection. Height, 9⅞ inches.*
208. SET OF FIVE: three vases with ovoid body, short neck, and dome-shaped cover; and two beakers with straight sides, and spreading mouth and base. Rose and Ticket pattern (see No. 42). Empty double ring under the base.  
*Height of beakers, 20 inches.*
209. BOTTLE with globular body and slender straight neck. Painted in blue of good quality with a floral scroll. On the shoulder, a band of lotus arabesques in white on blue. Hatched border with plum blossoms on the neck.  
*Mark resembling a "G." Height, 7½ inches.*
210. PAIR OF EWERS with pear-shaped body flattened on the two faces; slender neck, and spreading mouth and foot; high handle and spout. On the sides, rockery and flowering peonies and chrysanthemums, with scattered sprays of flowers in the spaces. Borders of vandyke pattern with reserved blossoms. Cloud forms on the handle and spout.  
*Early K'ang Hsi period. Height, 11 inches.*
211. PLATE with flat rim. Coarsely painted in two shades of blue with a rock, two pheasants, peony, and magnolia in the centre. On the rim, four compartments of formal fruit, and between them peacocks in a scroll ground.  
*Seal mark. Diameter, 8¾ inches.*
212. PLATE with moulded petal designs on the side, and wavy edge. Painted with sprays of peony flowers in the centre. Growing flowers and blossoms in the petals, and floral sprays above. Similar designs outside.  
*Mark of the Ch'êng Hua period (1465-87), but the plate is of late K'ang Hsi date. Diameter, 8¼ inches.*

213. JAR, of oblate oval form, painted with two large panels, one with landscape and figures on a rocky causeway, and the other with rock and flowering peonies.  
*Height, 10½ inches.*
214. PAIR OF SQUARE CANISTERS with straight sides, rounded shoulders, small necks, and cap covers. On two sides, landscapes with water and hills; on the others, growing flowers—lotus and peony—with birds.  
*Height, 10½ inches.*
215. VASE with oval body, spreading foot, short neck, and dome-shaped cover. The body is moulded with six petal-shaped panels on the lower part, and six shallow lobes above. In the lobes, alternately landscapes and vases of flowers. In the petals, lotus designs. Flowering sprays on the foot. Key fret on the neck. Modern cover.  
*Height, 9¾ inches.*
216. PAIR OF VASES, of double gourd shape, painted in dark blue with lotus scrolls. Borders of hatched vandyke pattern.  
*Height, 8¾ inches.*
217. THREE DISHES with flat rims and convex centres. In the centre, ladies on a balcony over a lake trailing a basket in the water. In the spaces, landscape with prunus, bamboo, and plantain trees. Clouds above, with sun, moon, and constellations. In the border, four scenes with ladies in garden surroundings, and, in one case, picking lotuses in a boat on a lake. The views are separated by rocks. On the reverse, the Eight Buddhist Emblems and a border of stiff leaves.  
*Richard Bennett Collection. Diameter, 14 inches.*
218. TWO PLATES with wide flat rims and wavy edges. In the centre, a mountain landscape and four mounted warriors. Round the sides, rocks, trees, and soldiers on foot. Outside, two sketchy landscapes.  
*Mark of the Ch'êng Hua period in a double ring, but the plates are of K'ang Hsi date. Richard Bennett Collection. Diameter, 13⅝ inches.*
219. DISH with broad flat rim, and shallow well in the centre to hold a ewer. In the well is a growing peony flower. In the remaining spaces, four leaf-shaped panels, two with landscapes and two with fruit trees—peony and pomegranate; between them, lozenge diaper and flowers.  
*Diameter, 19 inches.*
220. BOWL, moulded in eight compartments. Painted with design known as the Eight Immortals of the Wine-Cup. Border of false gadroons. Inside, the poet Li T'ai-po seated beside his wine-jars. In the border, ornaments symbolical of music, chess, painting, etc.  
*Diameter, 8¼ inches.*
221. VASE with oval body, spreading foot, flanged neck, and cup-shaped mouth. Dome-shaped cover. On the sides, two panels with vases and emblems separated by borders of cash diaper. On the neck, *ju-i*-shaped pendants with lotus arabesques in white on blue. Borders of vandyke pattern, floral scrolls, etc. Empty double ring under the base.  
*Height, 10¾ inches.*
222. VASE, pear-shaped, with spreading base and two handles in the form of monster heads. Cup-shaped mouth and modern dome-shaped cover. Painted with ogre heads and designs taken from an ancient bronze.  
*18th century. Height, 9¾ inches.*

223. TEAPOT with globular body, short neck, and dome-shaped cover with octagonal knob. Painted in brilliant blue. On each side, a rock, flowering tree, and pheasant. Borders of floral sprays. Cover to match.  
*Mark, a leaf. Height,  $7\frac{1}{2}$  inches.*
224. THREE HEXAGONAL BOTTLES, pear-shaped, with tall slender neck, and spreading foot and mouth. Painted in blue of good quality, with mirror-shaped panels; subjects, ladies in gardens, landscape, and men crossing a causeway, and groups of vases and symbols. Tessellated ground. On the neck, scattered rosettes and bands of stiff leaves. Vandyke borders.  
*Mark resembling a "G." Height,  $11\frac{3}{4}$  inches.*
225. PAIR OF EWERS with globular body, tall straight neck, with flange and extinguisher-shaped cover. Handle ending in a dragon's head. On the body, four linked mirror-shaped panels of lotus arabesques. Above and below are leaf-shaped pendants with similar ornament. On the neck, similar panels in a tessellated ground. Unglazed base. Covers to match.  
*Height, 11 inches.*
226. BOTTLE with pear-shaped body, tall slender neck with bulb, and slightly spreading mouth, cut down. Painted in blue of good quality with lotus and peony designs bordered by leaf-shaped pendants with floral arabesques in white on blue. Similar designs on the neck. On the shoulder, a band of lozenge pattern alternating with ovals. On the bulb, fish-roe pattern.  
*Mark, a lozenge symbol in a double ring. Height, 13 inches.*
227. JAR, of oval form, with short neck and cap cover. Painted in blue of good quality, with four leaf-shaped panels enclosing fan-shaped pictures and vases and emblems; between them are clusters of lotus and peonies. Borders of linked blossoms, *ju-i* heads, and stiff leaves.  
*Mark, a lozenge symbol. Height,  $12\frac{1}{2}$  inches.*
228. JAR, of oval form, with short neck and cap cover. Painted in greyish blue with the design known as The Hundred Boys—a number of children playing in a garden and enjoying a variety of amusements, some of them in imitation of their elders.  
*Height,  $8\frac{3}{4}$  inches.*
229. JAR with oval body, tall cylindrical neck, and cap cover. Painted in brilliant blue with rockery, pheasants, flowering peonies, magnolia, etc., and birds. Border of cloud forms. Floral sprays on the cover.  
*Height,  $11\frac{1}{2}$  inches.*
230. PAIR OF SQUARE CANISTERS. On each side, a scene from romance. Borders of hatched vandyke pattern and swastika fret. Floral sprays on the neck. Covers to match.  
*Height,  $12\frac{1}{4}$  inches.*
231. CYLINDRICAL VASE with short contracted neck and spreading mouth. On the sides, two clumps of lotus and between them inverted peony sprays. Above and below are leaf-shaped pendants with lotus arabesques in white on blue. Similar pattern on the neck. Borders of lozenge and oval pattern and stiff leaves.  
*Height,  $12\frac{5}{8}$  inches.*
232. JAR with oval body, straight short neck, and cap cover. On the sides, a broad, ribbed band interrupted by four medallions with domestic scenes, ladies and children. Borders of flowering sprays. Cover to match.  
*Mark, a leaf. Height,  $9\frac{7}{8}$  inches.*



233. EWER with flask-shaped body, spreading foot, octagonal neck contracted in the middle, and cup-shaped mouth. Handle attached to the neck with a wide collar; and long spout. On the sides are two medallions with landscape—in one, a pagoda; flowering fruit trees in the spaces and passages of swastika fret. On the neck, growing plants and *shou* (longevity) characters. Borders of stiff leaves and dentate pattern. Flowers, insects, and birds on the handle and spout.

*Height, 10¼ inches.*

234. PAIR OF VASES with ovoid body, contracted neck, and slightly spreading foot. Painted in blue of good quality, with vases and emblems, and leaf-shaped pendants with white floral arabesques in a blue ground. Hatched vandyke pattern border.

*Height, 7½ inches.*



## VI

### POWDER-BLUE

ONE of the outstanding features of the Collection is the splendid array of powder-blue. This is essentially a K'ang Hsi type of decoration, and, if we can believe Père d'Entrecolles, who wrote two letters from Ching-tê Chên itself in the late years of K'ang Hsi's reign, it was actually an invention of the period. The Chinese call it *ch'ui ch'ing*, or blown blue, a name which gives a clear hint of the process by which it was applied. The colouring matter was in fact sprayed on to the raw surface of the ware in a fine powder blown through gauze stretched across the end of a bamboo tube. The powdery surface was then covered with glaze and the whole fired like an ordinary piece of blue-and-white. The blue was not absorbed into the glaze, but formed a dense background which preserved its powdery nature. It has a great depth and, in contrast with so many other ceramic colours, it does not lose its radiance in artificial light. There is, of course, powder-blue and powder-blue; but when the mineral has been carefully selected and well refined, the resultant colour is remarkably brilliant and beautiful.

Powder-blue was sometimes used as a monochrome, the mass of colour relieved only by gilt designs on the glaze, which, it will be noted, were apt to wear away and grow indistinct with time. More often the mass was broken by reserved panels of varying form which were painted with designs in underglaze blue or underglaze red, or both, or again with enamels on the glaze. In a few cases the powder-blue holds a subsidiary position only among other kinds of ornament.

The powder-blue combined with *famille verte* decoration is included in the *famille verte* section (Nos. 469-500).

Unless it is otherwise stated, the powder-blue in the Collection may be assumed to be of the K'ang Hsi period (1662-1722).



487. K'ANG HSI POWDER BLUE VASE.

(1662-1722).



## DESCRIPTIONS OF THE POWDER-BLUE

250. PAIR OF VASES, of rouleau form, with cylindrical bodies and necks, and spreading mouths. Powder-blue ground with panels painted in blue. On the body, two large panels with vases and emblems, and between them two mirror-shaped panels with hares in landscape, and two leaf-shaped panels with rocks, growing flowers, and butterflies. On the neck, two panels with kylin.

*Height, 18 inches.*

251. FOUR VASES with ovoid body, spreading base, cylindrical neck with raised belt, and spreading mouth. Flattened dome-shaped covers with lion knobs in biscuit. Ground of brilliant powder-blue with panels painted in blue. On the body, two large panels with mountain landscapes, and between them three mirror-shaped panels with vases and symbols, and two leaf-shaped panels with flowering plants and rocks. On the necks are fan-shaped panels with rocks and flowering plants. Covers to match. *Plate 29.*

*Height, 18½ inches.*

252. EWER, of European form with oval body, spreading foot, high handle, and cup-shaped mouth with lip spout. Powder-blue ground with panels painted in blue. On the body, three mirror-shaped panels with vases and emblems and baskets of flowers. On the neck, two fan-shaped panels with flowering plants.

*Height, 10½ inches.*

253. CUP with bowl-shaped body, high straight neck, and spreading mouth; scroll handle. Dark powder-blue ground with two medallions and two fan-shaped panels painted with growing flowers in blue.

*Height, 3 inches.*

254. PAIR OF BOTTLES, pear-shaped, with tall slender necks. Powder-blue ground with three panels of irregular form painted with monsters in underglaze red.

*Orrock Collection. Height, 7½ inches.*

255. PAIR OF JARS with ovoid body, short neck, and cap cover. Powder-blue ground with panels painted in blue. Three mirror-shaped panels with vases and emblems, and between them small fan-shaped and square reserves with flowering plants and birds. On the shoulder, a border of lozenge and herring-bone pattern, punctuated with prunus flowers and oval medallions. On the cover of one is a lion seated on a table. Empty double ring under the base.

*Height, 10¾ inches.*

256. PAIR OF VASES, of rouleau form, with cylindrical body and neck, and spreading lip. Powder-blue ground and panels with gilt borders painted in blue. On the sides, two oblong panels with designs of (1) a man fishing from a rock, and (2) rocks and waves over which is soaring a figure (perhaps Li T'ai-po) seated on a dragon: on the tail of the dragon is hung a gourd, and in the corner of the picture is a building and a lady looking from behind a curtain. Between them are smaller medallions with hare in landscape, bird on bough, rock, flowering plants, and grass-hopper, water weeds, and lobster.

*Height, 9½ inches.*

257. VASE, of similar form, powder-blue ground and panels painted in blue. In one of the panels is a landscape and three geese. In the other panels are designs similar to those on the last. Mounted with two acanthus handles in ormolu.

*Height, 10 inches.*



258. PAIR OF VASES, of rouleau form, with tall cylindrical bodies and necks, and spreading mouths. Powder-blue ground and panels painted in blue. On the bodies, three mirror-shaped panels with vases and emblems. Above them are fan-shaped panels with figures in landscape and flowering plants; and below are three picture-scroll panels, with rocks, flowering prunus, and peony in landscape. On the necks, leaf-shaped panels with rocks and flowering plants and butterflies. *Plate 30.*

*Height, 29 inches.*

259. VASE with slender ovoid body, and high dome-shaped cover with a pagoda knob. Brilliant powder-blue ground with panels painted in blue. On the sides are panels of various forms—of medallion, screen, mirror, fan, peach, and leaf designs—with garden landscape and figures, rocks, and flowering plants (peony, chrysanthemum, and lotus). On the cover are pomegranate-shaped panels with vases and emblems.

*Height, 26 inches.*

260. BEAKER with baluster body, tall straight neck, and flaring mouth. Powder-blue ground with panels painted in blue. On the body, square panels with horseman in landscape, mirror-shaped panels with rock and flowering plants, and leaf-shaped panel with fish and water weeds. On the neck, a leaf-shaped panel with lilies and reeds, and a fan-shaped panel with blossoming prunus.

*Height, 18 $\frac{5}{8}$  inches.*

261. VASE with elongated oval body, straight neck, and dome-shaped cover. Brilliant powder-blue ground with panels painted in blue with touches of underglaze red. Gilt designs on the powder-blue ground which have worn off in places. On the sides, large shield-shaped panels with vases and emblems, lotus and cranes, landscape and figures, and landscape with pine tree, deer, and flying crane; between them are small mirror-shaped reserves with flowering plants. Empty double ring under base.

*Orrock Collection. Height, 19 $\frac{1}{2}$  inches.*

262. VASE with slender ovoid body, contracted neck, and spreading mouth. Brilliant powder-blue ground with panels painted in dark and light blue and underglaze red. Two oblong panels with swirling waves and a rock, on which is standing a sea monster, with clouds above. Between them, two fan-shaped panels with fisherman in landscape, rock, and flowering plants; and two leaf-shaped panels with rock and pendent branch of prunus with bird, and landscape with three geese.

*Height, 16 $\frac{3}{8}$  inches.*

263. VASE with pear-shaped body, spreading foot, tall neck with bulb, and spreading mouth. Powder-blue ground with panels painted in blue. Two square panels with landscape. Two leaf-shaped panels with vases and emblems. Two mirror-shaped panels with rocks and growing flowers; and on the bulb, two fan-shaped panels with rocks and growing flowers inverted. Empty double ring under base.

*Height, 17 $\frac{7}{8}$  inches.*

264. PAIR OF VASES, of rouleau form, with cylindrical body and neck, and spreading mouth. Powder-blue ground with gilt designs. A large square panel with water scene and barge, the rest of the body occupied by a long inscription. On the neck, a landscape. The gilt is much worn.

*Height, 17 $\frac{1}{2}$  inches.*

265. BOTTLE, pear-shaped, with tall slender neck; powder-blue ground with gilt designs. On the body, *ju-i*-shaped pendants with lotus arabesques. Border of lozenge and hexagon patterns with four medallions of symbols. Stiff leaves and fret pattern on the neck. Empty double ring under base.

*Height, 17 $\frac{3}{4}$  inches.*



251. K'ANG HSI POWDER-BLUE VASE.

(1662-1722).





258. K'ANG HSI POWDER-BLUE. (1662-1722).





## VII

### PORCELAIN WITH COLOURED GLAZES, OF THE CH'ING DYNASTY

IT is not necessary to dwell at length on the monochromes—a subject of immense range—because they are but scantily represented. They are of many kinds, including high-fired glazes, medium-fired glazes, and enamels. Among the high-fired glazes which bear the full heat of the porcelain kiln are the whites, cobalt blues, celadon greens, greys and buffs, mirror-blacks, lustrous coffee-browns, and copper-reds. The most famous of the K'ang Hsi reds are the ox-blood (*sang de bœuf*) and peach-bloom, both derived from oxide of copper. But these are only represented by post-K'ang Hsi specimens of the ox-blood colour. The celadon green is only represented by small areas of the colour used in combination with underglaze blue (as on No. 290).

The mirror-black is seen in several good examples. Like the powder-blue it is reputed a K'ang Hsi invention, but the statement can only be accepted in a modified sense. Glaze of similar technique undoubtedly occurs on earlier wares, though it may be allowed that the mirror-black was perfected in the K'ang Hsi period.

The high-fired monochromes are sometimes variegated by a process known as “crackling,” the glaze being split up into a network of cracks of fine or coarse mesh. This effect was produced in several ways; but it will be enough to mention one of them, namely, the admixture of a certain ingredient in the ordinary glaze which caused it to contract to a different extent from the body when cooling, with the result that it parted in a number of fine cracks. Grey, stone-coloured, buff-brown, and celadon glazes were frequently crackled; and a few examples may be seen in the Collection on monochrome vases and in bands of crackled glaze combined with underglaze blue (No. 288). A high-fired glaze which is commonly used in combination with blue or coloured decoration is the Nanking yellow, a pale golden brown seen in Nos. 288 and 468.

There is, besides, a great range of monochromes formed by the lead-silicate glazes and enamels—leaf-green, emerald-green, turquoise, aubergine, yellow, gold-pink, etc.—and by blends of these and other tints. The celebrated “apple-green” monochrome is in reality a composite glaze formed by running a transparent green enamel over a stone-coloured crackle. A rare example of an enamel used in monochrome is seen in No. 318, a vase with glaze consisting of the composite green-black of the *famille noire*. Incidentally it will be noticed that most of the lead-silicate glazes and enamels have a faint crackle or crazing which is a purely accidental formation.

## DESCRIPTIONS OF THE PORCELAIN WITH COLOURED GLAZES

285. INCENSE BURNER in the form of a hare with a branch of fungus in its mouth trailing on to its back. White "biscuit" porcelain. Details in brown glaze, and the eyes dark blue. Hollow and open beneath, with holes at the mouth and nostrils to allow the smoke to escape. *Plate 9.*  
*Early 18th century. Length, 6 inches.*
286. FLAT OVAL STAND, with No. 285, moulded with cloud scrolls and glazed a pale celadon green.  
*S. E. Kennedy Collection. Length, 6 inches.*
287. BOTTLE, gourd-shaped with double bulb on neck, and slightly spreading mouth. Painted in blue with vases and symbols on the lower bulb. A lily scroll, white on blue, on the second bulb. Borders of stiff leaves and Nanking yellow glaze on the upper part.  
*K'ang Hsi period (1662-1722). Height, 7 $\frac{3}{8}$  inches.*
288. BOTTLE, gourd-shaped, with double bulb on the neck. The lower bulb is glazed with Nanking yellow with a band of grey crackle on the shoulder. The neck is painted in blue: with leaf-shaped pendants, containing floral arabesques, white on blue, on the lower bulb, and floral designs, *ju-i* borders, etc., above. *Plate 33.*  
*K'ang Hsi period (1662-1722). Height, 11 $\frac{1}{4}$  inches.*
289. BOTTLE, of triple gourd shape, with tall neck with a bulb below the mouth. On the lower part are bands of coffee-brown glaze. On the upper part, blue designs similar to those on the last.  
*K'ang Hsi period (1662-1722). Height, 9 $\frac{1}{8}$  inches.*
290. BOTTLE, of triple gourd shape with slender neck and spreading mouth. The lowest bulb has a sky-blue glaze with three mirror-shaped panels reserved and painted in blue and underglaze red with rocks and flowering plants. The second bulb is glazed celadon green; and the upper bulb and neck are painted in blue and underglaze red with lozenge diaper, and mirror-shaped panels with flowering plants. *Plate 33.*  
*K'ang Hsi period (1662-1722). Height, 10 $\frac{3}{4}$  inches.*
291. VASE with high shoulder, oval body, and tall slender neck; spreading foot. On the body are incised ornaments under a lavender-blue glaze. The ornaments consist of rock and wave pattern, sprays of lotus and borders of *ju-i*, false gadroon and scroll patterns. On the neck is an archaic dragon painted in blue and underglaze red. Round the base of the neck is a band of Nanking yellow.  
*K'ang Hsi period (1662-1722). Height, 10 $\frac{1}{4}$  inches.*
292. VASE, of similar form and similar design, but with rock and wave and *ju-i* pattern only on the body.  
*Height, 9 $\frac{1}{2}$  inches.*
293. WATER VESSEL, peach-shaped, with streaky lavender glaze imitating a Sung ware. The body of the ware, where it shows through, is of brownish colour. Ivory stand mounted on wood. *Plate 34.*  
*S. E. Kennedy Collection. Ch'ien Lung period (1736-95). Length, 3 inches.*



305. BOTTLE WITH "APPLE GREEN" CRACKLE GLAZE.

Ch'ien Lung Period (1736-1795).





294. VASE, of rouleau form, with straight neck and spreading mouth, mirror-black glaze with gilt designs. Two oblong panels with a pair of dragons disputing a pearl, and a pair of phoenixes. Between them are smaller panels with bamboos and inscriptions. Border of lotus scrolls. Arabesque designs on neck and formal borders.  
*K'ang Hsi period (1662-1722). Height, 18½ inches.*
295. VASE with globular body, tall slender neck, with flaring mouth and spreading foot. Mirror-black glaze on which can be seen traces of a gilt design. On the body are *ju-i*-shaped lappets with floral scrolls. On the neck, medallions of *shou* (longevity) characters and stiff leaves and symbols. In the middle of the neck and on the base are raised bands in white with red fret and scroll patterns.  
*Ch'ien Lung period (1736-95).  
 S. E. Kennedy and Trapnell Collections. Height, 13¾ inches.*
296. BOTTLE with depressed globular body, slender neck, and spreading mouth. Mirror-black glaze with five bats in *famille rose* colours and gilding. *Ju-i* border on the neck.  
*Late 18th century. Height, 12 inches.*
297. BOTTLE with globular body and cylindrical neck. Mirror-black glaze with brown reflections.  
*Ch'ien Lung period (1736-95). Height, 20 inches.*
298. VASE, cylindrical, with contracted neck and spreading mouth. Greyish white glaze, boldly crackled.  
*Mark incised in a square panel with four seal characters, of the Ch'ien Lung period (1736-95).  
 Height, 7¾ inches.*
299. BOTTLE with pear-shaped body and straight slender neck. Thick pearly grey glaze with crackle stained red. The base rim is washed with brown.  
*Ch'ien Lung period (1736-95). Height, 9¼ inches.*
300. VASE with slender oval body, straight cylindrical neck, and spreading foot. Brilliant ox-blood red glaze which has run thin at the neck and formed thickly at the foot. Under the base and inside the mouth, buff crackle. *Plate 32.*  
*Ch'ien Lung period (1736-95). Height, 15 inches.*
301. VASE, of similar form with ox-blood red glaze: the colour has fled from the neck and formed in streaks on the shoulders. Buff-coloured glaze under the base and inside the mouth.  
*Ch'ien Lung period (1736-95). Height, 14¾ inches.*
302. VASE, bottle-shaped, with globular body, tall neck, and spreading mouth. Ox-blood red glaze which has run from the neck and formed thickly at the foot rim, where it has been ground off. Base unglazed.  
*Ch'ien Lung period (1736-95). Height, 14 inches.*
303. WATER VESSEL, in the form of a peach with stalk handle in low relief. Porcelain with uneven glaze of dull liver colour. Carved wooden stand.  
*Ch'ien Lung period (1736-95). Length, 3¼ inches.*
304. PAIR OF BOTTLES with globular body and straight neck. Flambé glaze of mottled crimson, with occasional streaks of purple. The colour has disappeared at the mouth rim. Mounted in ormolu.  
*Ch'ien Lung period (1736-95). Height, 14¾ inches.*
305. BOTTLE with globular body and narrow straight neck. Grey crackled glaze overlaid with transparent emerald green. *Plate 31.*  
*Ch'ien Lung period (1736-95). Height, 7 inches.*

306. VASE of baluster form, with high shoulders, short neck, and small mouth. Grey crackled glaze overlaid with pale transparent green. On the base is a wash of brown.  
*Ch'ien Lung period (1736-95). Height,  $7\frac{3}{8}$  inches.*
307. VASE, of slender baluster form with spreading foot, contracted neck, and flaring mouth. Grey crackled glaze overlaid with transparent apple-green.  
*K'ang Hsi period (1662-1722). Height,  $15\frac{3}{4}$  inches.*
308. WINE-POT in the form of a peach with attachments of foliage and twigs on the handle and the spout. Porcelain with coloured glazes. The body of the vessel is dark violet aubergine, and the handle and attachments turquoise. Base unglazed and with a hole for filling.  
*17th century. Height,  $5\frac{1}{2}$  inches.*  
The peach-shaped wine-pots were copied at the Rockingham Works in their well-known Cadogan teapots.
309. WINE-POT, of similar design, with coloured glazes. The body is a beautiful turquoise with streaks of aubergine and yellow which have run down from the handle and the attachments. The spout is brownish yellow. *Plate 2.*  
*Trapnell Collection. 17th century. Height, 6 inches.*
310. WINE-POT, of compressed cylindrical form, moulded in bamboo pattern. Handle and spout in the form of twigs, with attachments of pine fronds and prunus flowers. On the top is a spray of bamboo in relief. Porcelain with coloured glazes. The body of the vessel is aubergine, the spout turquoise, and the handle yellow. Base unglazed and with a hole for filling. *Plate 34.*  
*17th century. Height,  $5\frac{3}{8}$  inches.*
311. FIGURE of a dog seated, with a puppy on its back. Round the neck is hung a bell. Both dog and puppy have their heads turned back. Porcelain with turquoise glaze of fine quality, the eyes coloured dark brown.  
*S. E. Kennedy Collection. K'ang Hsi period (1662-1722). Height,  $7\frac{3}{4}$  inches.*
312. FIGURE of K'uei Hsing, the demon-god of Literature, standing on the head of a fish dragon emerging from waves. In his right hand is a brush which is broken, and in his left a cake of ink. Porcelain with coloured glazes, the flesh tints pale aubergine, and the robes yellow, green, and white; the dragon's head and base coloured to match. Unglazed beneath.  
*17th century. Height,  $12\frac{5}{8}$  inches.*
313. FIGURE of Kuan Yin, the Maternal, with a child on her left arm. She stands upon the head of a dragon emerging from waves. Porcelain with coloured glazes—aubergine, green and yellow, and greenish white with details in biscuit. *Plate 38.*  
*17th century. Height, 13 inches.*
314. FIGURE of Ho Shang, god of Contentment, seated with rosary in right hand and right slipper off. Porcelain with coloured glazes. The body is greenish white and the robes leaf-green turned up with yellow; and there is aubergine on the base and on the rosary. *Plate 34.*  
*K'ang Hsi period (1662-1722). Height,  $5\frac{3}{8}$  inches.*
315. PAIR OF WATER-DROPPERS, in the form of a sitting hen with chickens beside her. Cover formed of a lotus leaf on which is a chicken. The beak is open to allow the water to pour out, and the tail is curled round to form a handle. Porcelain with coloured glazes—brownish yellow on the body and feathers picked out with green, aubergine, and black.  
*K'ang Hsi period (1662-1722). Length,  $6\frac{1}{4}$  inches.*

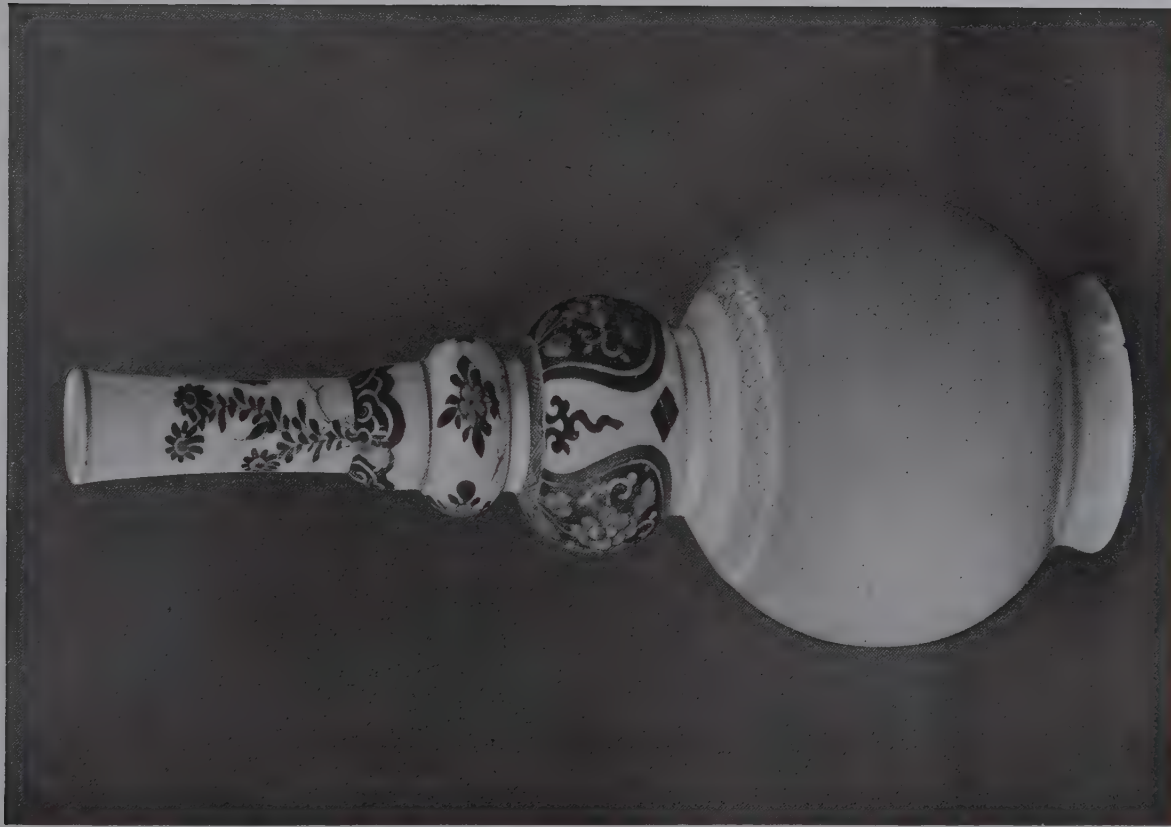


300. VASE WITH *SANG DE BOEUF* GLAZE.

Ch'ien Lung Period (1736-1795).

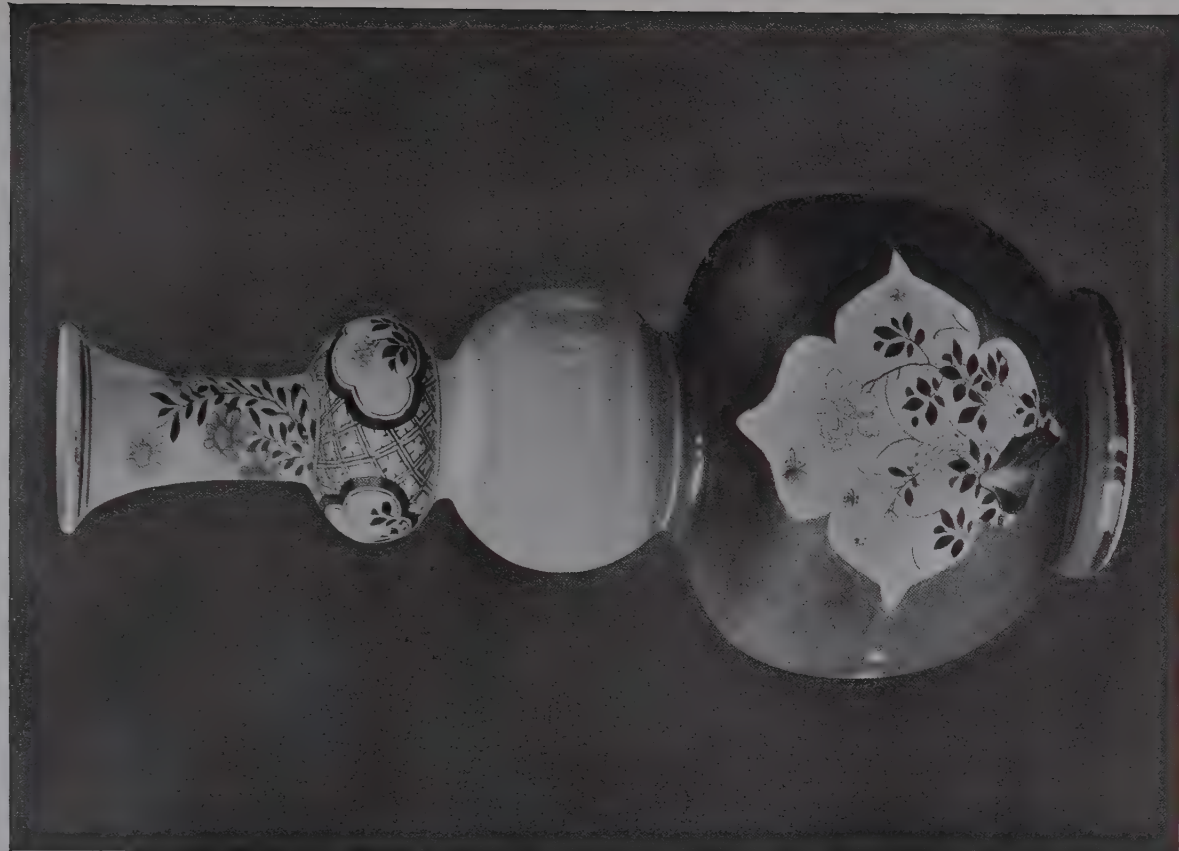






288

K'ANG HSI PORCELAIN WITH COLOURED GLAZES.



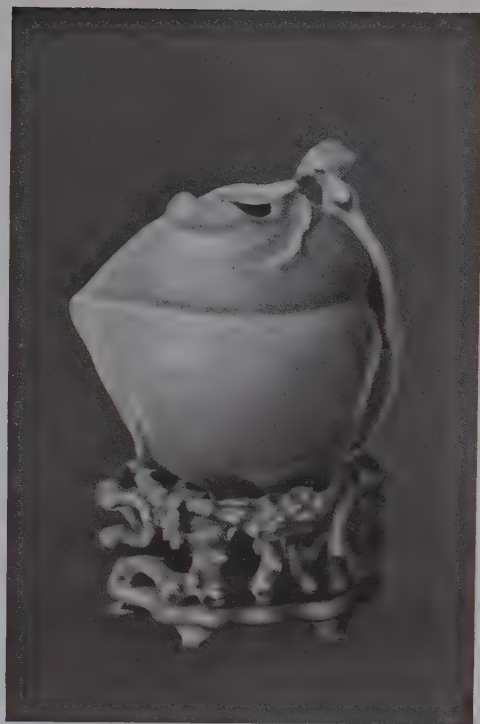
290

(1662-1722).





14



293



310



314

PORCELAIN WITH COLOURED GLAZES.







370. K'ANG HSI FAMILLE NOIRE VASE.

(1662-1722).



316. PAIR OF VASES with ovoid bodies, slender necks, and flaring mouths. Painted in brown with garden landscape and figures of deities. In the centre is Shou Lao, god of Long Life, between the Twin Genii, one of whom is offering him a pot of chrysanthemums over which hovers a butterfly; over the head of the other is a bat. The whole surface is splashed with yellow, green, and aubergine glazes. Green glaze inside and under the base.

*S. E. Kennedy Collection. Ch'ien Lung period (1736-95). Height, 16½ inches.*

317. VASE with ovoid body, slightly contracted neck, and spreading lip. Thin porcelain with designs in coloured glazes, the outlines incised. On the body are two five-clawed dragons pursuing pearls in green, yellow, and black in a blue ground in which are flame scrolls and symbols. On the neck are floral arabesques in colour in a blue ground. On the shoulder, a band of cash pattern enclosing swastikas; and above the base, a border of stiff pointed leaves.

*Mark of the Ch'ien Lung period (1736-95) incised in seal characters.*

*Height, 12¼ inches.*

318. VASE with slender ovoid body, contracted neck, spreading mouth and base. Enamelled on the outside with composite black, with greenish reflections and scarcely perceptible crackle.

*K'ang Hsi period (1662-1722). Height, 9½ inches.*

*A rare example of a famille noire monochrome.*



## VIII

### THE *FAMILLE VERTE*

NEXT to the blue-and-white the largest group in the Collection is composed of the various kinds of enamelled porcelains included under the heading *famille verte*.

The name *famille verte* is due to the predominance of greens of various shades in the colour scheme. The K'ang Hsi *famille verte* enamels are essentially the same as those of the Ming *wu ts'ai* or five-colour ware, with the exception that a beautiful violet-blue takes the place of the Ming turquoise-green. There are other differences, but they are of degree only. The K'ang Hsi enamels are on the whole purer and clearer, and there is more variety of shades. The red is a coral colour in contrast with the Ming tomato-red. All the enamels, except the thin pigment-like red and black, are transparent; and depth of colour was obtained by piling them up in thick washes. Hence their encrusted, jewel-like appearance, and also their unfortunate tendency to become dull and worn and even to scale off when exposed to hard usage.

In one large and precious group the enamels are painted directly on the unglazed biscuit, the mat surface of which gives them additional softness and depth of colour. In another they are painted on the shining white glaze which, acting as a radiant foil, gives them the lustre of jewels. In the on-biscuit group it was necessary to cover the surface completely with colour, because the biscuit could not be conveniently exposed. There are exceptions to this rule, as in the case of statuettes, in which the faces and hands and flesh parts generally were often appropriately left in biscuit, and occasionally in the case of vases and other wares. But the former exception was often modified by the subsequent addition of oil-gilding on the flesh parts of the statuettes; and the latter only serves to prove the necessity of the rule, for the biscuit inevitably absorbs dirt and stains, and in time become unsightly. On the other hand, there was no need to cover up the glazed surface completely, and in some of the most satisfactory examples of *famille verte* decoration the beautiful white surface of the porcelain plays an important part in a nicely balanced design. Gilding is used as an additional enrichment on the *famille verte* porcelain, but generally with a taste and restraint which contrasts favourably with its use on European wares.

In the on-biscuit group there are a few subdivisions such as *famille noire* and *famille jaune* for those rare and costly specimens in which the *famille verte* designs are set in a ground of yellow or composite black. Such subdivisions are somewhat arbitrary, and the types included are so rare that it is not often



422. K'ANG HSI *FAMILLE VERTE* VASE.

(1662-1722).



worth while to separate them; but in the present Collection there is such a galaxy of *famille noire* that it makes a substantial sub-group of its own.

For the rest, within the two chief headings of on-biscuit and on-glaze enamels, the grouping in the Catalogue follows as closely as possible the arrangement in the cabinets. Attention is drawn to the splendid series with powder-blue ground and *famille verte* panels, and to a number of fine vases with panel designs set in richly enamelled grounds with patterns obviously derived from silk brocades (Nos. 411, 423, 427-432).



## DESCRIPTIONS OF THE PORCELAIN ENAMELLED ON THE BISCUIT

330. VASE, bottle-shaped, with globular body and tall cylindrical neck. Painted with enamels on the biscuit—green, yellow, aubergine, and white. On the body, a ground of wave and plum blossom pattern in green, broken by four panels, edged with wave-crests, in which are dragons pursuing pearls. Along the base are formal rocks, and in the wave pattern are floating symbols. On the neck are the Eight Immortals in clouds. *Plate 6.*  
*17th century. Height, 15½ inches.*
331. SYRUP EWER, of cylindrical form, bound with four triple bands in low relief; the top protected by a shield in front. Spout issuing from a dragon's head; two handles in the form of monster heads pierced for rings, and flat cover. Enamelled on the biscuit with three broad belts of rock and wave pattern, consisting of pointed rocks and crested waves in a ground of green spirals representing water on which are floating plum blossoms and symbols. On the shield are storks and clouds in a green ground; and on the spout, cloud patterns. Base unglazed. The raised bands are coloured yellow. *Plate 37.*  
*17th century. Height, 18 inches.*
332. SYRUP EWER, of similar form, with horses on the green wave design. The spout and cover have been replaced by cloisonné enamel.  
*17th century. Height, 18 inches.*
333. BOWL with rounded sides, enamelled on the biscuit with green curled wave pattern, on which are plum blossoms, symbols, and sea horses in yellow, aubergine, and white.  
*K'ang Hsi period (1662-1722). Diameter, 4½ inches.*
334. BOWL with everted rim; similar design and colouring, but of later date.  
*Diameter, 4½ inches.*
335. PAIR OF WALL VASES with pear-shaped bodies and wide mouths, moulded with lion mask and ring, and panel of fish rising from water. Enamelled on the biscuit in green, yellow, and aubergine. Borders of lozenge and plum blossom pattern, and hatched vandykes. Flat backs with holes for attaching.  
*K'ang Hsi period (1662-1722). Height, 6½ inches.*
336. PAIR OF DANCING FIGURES of men, one playing a drum and the other cymbals. Porcelain, enamelled on the biscuit in green, yellow, aubergine, and white. The cloak of one of the men is green, of the other aubergine. The oblong base has a plum blossom design in yellow on a marbled green ground.  
*K'ang Hsi period (1662-1722). Height, 5½ inches.*
337. SEATED FIGURE of an Immortal holding a peach in his left hand. Porcelain, enamelled on the biscuit. The robe is green, brocaded with stork and cloud designs in yellow and aubergine. The hair is black. Hexagonal plinth with lozenge diaper on three sides.  
*K'ang Hsi period (1662-1722). Height, 6 inches.*
338. FIGURE of the Immortal, Chang Kuo Lao, with his "fish drum" in his left hand; black beard and cap; aubergine robe with cloud designs in green and yellow. Hexagonal plinth with lozenge and *iu-i* designs in green on a yellow ground, and black bamboo patterns at the back.  
*K'ang Hsi period (1662-1722). Height, 5⅞ inches.*

339. FIGURE of Kuan Yin seated, wearing jewelled pendants and high head-dress. She sits on a lotus throne in front of which are two small figures of attendants. Oblong box pedestal. Porcelain, enamelled on the biscuit; the robes green, brocaded with floral medallions and cloud patterns; the hair black; details in yellow and aubergine. The lotus throne is green with aubergine details. On the base are panels with prunus designs and archaic dragons with fungus sprays, in a pale green ground bordered by brocade patterns. Square hole at the back for offerings. *Plate 39.*

*K'ang Hsi period (1662-1722). Height, 14 $\frac{7}{8}$  inches.*

340. FIGURE of K'uei Hsing, similar to No. 312, but enamelled on the biscuit in green, aubergine, yellow, black, and white. The flesh is dark aubergine, the trousers are green, and the cape and waist-cloth resemble the skin of a tiger. *Plate 38.*

*K'ang Hsi period (1662-1722). Height, 12 $\frac{7}{8}$  inches.*

341. PAIR OF LIONS seated on rectangular plinths; one has a ball of brocade revolving on a spindle under his fore-paw, and the other a cub; the eyes movable. Porcelain, richly enamelled on the biscuit with the usual colours. The body is green and the hair picked out with yellow, aubergine, and black. On the forehead is a medallion with the character *wang* (prince). The brocade ball is moulded with designs in low relief. On the plinth are brocade patterns; and two of the sides are pierced with a *ju-i*-shaped opening. *Plate 40.*

*Richard Bennett Collection. K'ang Hsi period (1662-1722). Height, 13 $\frac{3}{4}$  inches.*

342. FIGURE of a lion seated on a rectangular plinth. The ball of brocade is missing from the fore-paw. Richly enamelled on the biscuit. The body is mottled aubergine and brownish yellow, and the hair green, yellow, aubergine, and violet-blue. Touches of red on the mouth and nose, and on the forehead is the character *wang* (prince). The plinth is decorated with brocade patterns in which are leaf- and fan-shaped panels of flowering plants.

*K'ang Hsi period (1662-1722). Height, 17 $\frac{3}{8}$  inches.*

343. PAIR OF LIONS, similar to No. 341, with pale green bodies and details in aubergine, yellow, etc. On the plinths are designs of archaic dragons and cranes. The ball of brocade is pierced in open-work.

*Richard Bennett Collection. K'ang Hsi period (1662-1722). Height, 12 $\frac{1}{2}$  inches.*

344. PAIR OF LIONS, similar in style to No. 341. The body, dark leaf-green, the details in dull aubergine and yellow. The plinths are pierced with *ju-i* and cash patterns, and painted with trellis diaper.

*Richard Bennett Collection. Height, 11 $\frac{1}{2}$  inches.*

345. WINE-EWER, of kettle shape, with hexagonal body and high arched handle. Enamelled on the biscuit with panels of diaper patterns alternately green, yellow, and aubergine; broken on the sides by medallions with seal forms of the character *shou* (longevity). On the spout are *shou* characters and scrolls. Handle decorated with basket pattern in a yellow ground. Dome-shaped cover with knob.

*K'ang Hsi period (1662-1722). Height, 5 $\frac{1}{2}$  inches.*

346. CIRCULAR STAND with six cloud-scroll feet and pierced sides. Enamelled on the biscuit in green, yellow, aubergine, and white, with touches of violet-blue. On the top is a panel with rocks, flowering prunus and birds in a pale green ground. Border of trellis and lozenge diapers, broken by *ju-i* heads and panels with peaches, pomegranates, and finger citrons (symbolising the Three Abundances: see p. 12). On the side are various formal patterns in green and aubergine grounds.

*K'ang Hsi period (1662-1722). Diameter, 8 $\frac{3}{4}$  inches.*

347. LANTERN, hexagonal, with low stand and high box-shaped cover with open-work sides and top. Enamelled on the biscuit with the usual colours. On the top are archaic dragons and fungus scrolls in a yellow ground; and on the sides are brocade borders of trellis patterns and fish-roe scattered with plum blossoms. The open-work on the stand is pencilled with wood-graining in black alternately washed with aubergine and blue. The open-work on the top is coloured green. Stand to match.

*K'ang Hsi period (1662-1722). Height, 8½ inches.*

348. LANTERN, of similar form. Enamelled on the biscuit with various brocade patterns. On the top, fish-roe ground with lotus scrolls in colour. On the sides, trellised borders broken by rosettes; and on the perforations, fish-roe grounds scattered with blossoms. *Plate 41.*

*K'ang Hsi period (1662-1722). Height, 8½ inches.*

349. PAIR OF BEAKERS, of square form with bulb on stem and flaring mouth with flat rim. The sides are moulded with mirror-shaped panels in which are designs enamelled on the glaze. On the neck are various figure subjects in landscape setting. On the bulb are groups of vases, figures, and emblems; and on the stem are the flowers of the four seasons. The spaces are enamelled on the biscuit with diaper patterns and borders of *ju-i* heads and key fret. On the flat edge of the mouth is lozenge diaper broken by red plum blossoms.

*Mark in reddish brown in a sunk panel: a seal with "studio name," Chu shih chü (The Red Rocks Retreat).*

*Richard Bennett Collection. Late K'ang Hsi period. Height, 15¼ inches.*

The panels on the lower parts of the two vases do not match exactly; in one they are of more oblong shape and decorated with flowers.

350. MODEL of a pagoda with seven stories, with tiled roofs and *ju-i*-shaped finials. On each story the doors are alternately open and closed. Porcelain, enamelled on the biscuit: the brickwork is green; the doors and tiles aubergine; and the balcony railings yellow. The floors are in unglazed biscuit. *Plate 42.*

*K'ang Hsi period (1662-1722). Height, 15¼ inches.*

351. OBLONG RECTANGULAR BOX, inside of which is a model of a two-storied dwelling with staircase; the inhabitants missing. Outside enamelled on the biscuit with prunus, bird, and rock in a green ground. On the lid, a border of hatched vandyke pattern; and on the sides, flowering boughs in a green ground.

*K'ang Hsi period (1662-1722). Length, 5½ inches.*

352. SUPPER SET of six trays which fit round a central dish, making a floral design. Enamelled on the biscuit with flowering prunus designs in a dark mottled green ground. Hatched green borders with white plum blossoms. *Plate 43.*

*K'ang Hsi period (1662-1722). Diameter of the set, 15 inches.*

353. KETTLE-SHAPED EWER with square body, high arched handle, and square straight neck and cover. On the sides are open-work panels with designs of deer, pine tree and stork, lotus flowers, and a monkey seated on a rock. Decorated in *famille verte* enamels on the biscuit. Surrounding the panels are floral designs in colours in a green ground; green edges. Trellis pattern on the shoulders with panels of symbols; floral designs on the neck; and open-work of flowers and foliage on the cover. The spout is green and the handle brownish yellow. *Plate 44.*

*K'ang Hsi period (1662-1722). Height, 7¾ inches.*





331. PORCELAIN ENAMELLED ON THE BISCUIT.

17th Century.







313

KUAN YIN AND K'UEI HSING. K'ANG HSI PORCELAIN.



340





339. FIGURE OF KUAN YIN. K'ANG HSI PORCELAIN ENAMELLED ON THE BISCUIT.



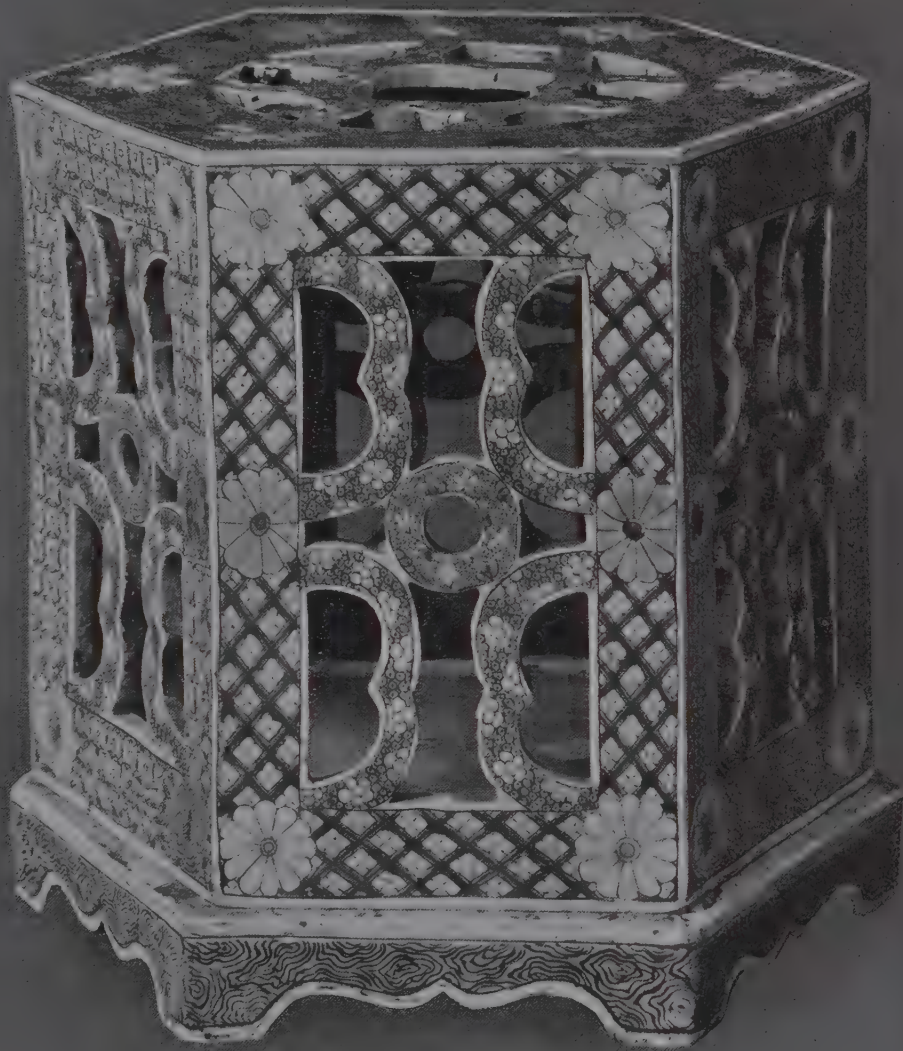




341. PAIR OF BUDDHIST LIONS. K'ANG HSI PORCELAIN ENAMELLED ON THE BISCUIT.

(1662-1722)





348. LANTERN, K'ANG HSI PORCELAIN ENAMELLED ON THE BISCUIT.

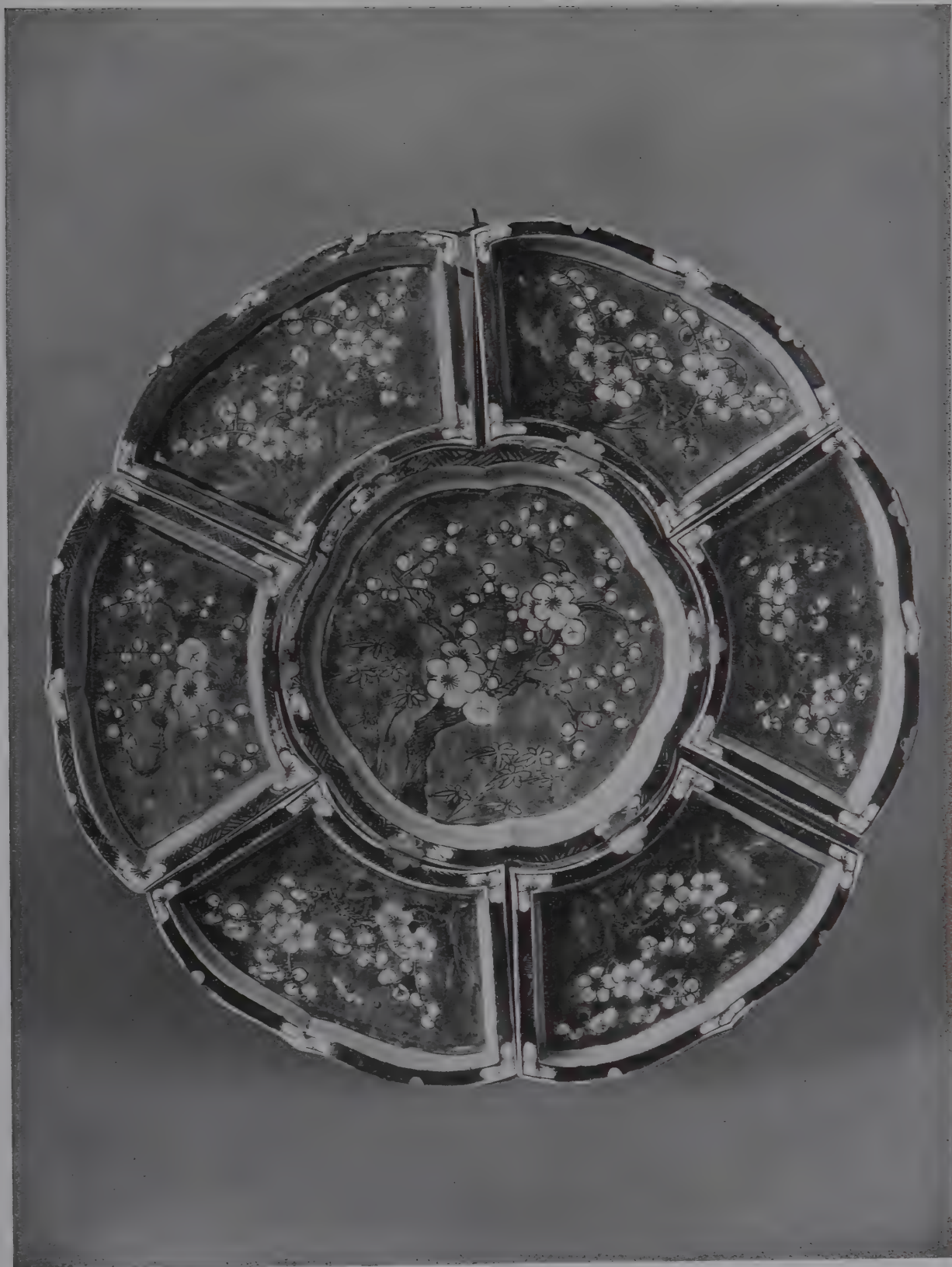






350. PAGODA, K'ANG HSI PORCELAIN ENAMELLED ON THE BISCUIT.





352. SUPPER SET, K'ANG HSI PORCELAIN ENAMELLED ON THE BISCUIT.







357

K'ANG HSI PORCELAIN ENAMELLED ON THE BISCUIT.

353





356. K'ANG HSI PORCELAIN ENAMELLED ON THE BISCUIT.

(1662-1722).







361. BEAKER OF K'ANG HSI PORCELAIN ENAMELLED ON THE BISCUIT.

(1662-1722).



354. SQUARE VASE with straight sides, slightly tapering, flattened shoulders, and cylindrical neck with slightly spreading mouth. On the sides and neck are designs painted in *famille verte* enamels on the biscuit. On the sides, rockery, peony, chrysanthemum, peach, and lotus designs in a green ground. On the shoulder, lily sprays; and on the neck, rockery, peach, and birds.  
*Apocryphal mark of the Ch'êng Hua period in blue in a sunk panel.*  
*Richard Bennett Collection. Height, 19½ inches.*  
 Cf. Gorer and Blacker, *op. cit.* Plate 35.
355. BOWL with rounded sides and everted rim. Enamelled on the biscuit. Outside, a rockery, pheasants, flowering peonies, and pomegranates, and flying birds in green, aubergine, and white in a yellow ground. Inside, yellow ground and a peony spray.  
*Mark of the Ch'êng Hua period (1465-87), but the bowl is of K'ang Hsi date.*  
*Richard Bennett Collection. Diameter, 7⅝ inches.*
356. BOWL, of similar form. Enamelled on the biscuit in yellow, aubergine, and white in a beautiful green ground. Outside are three five-clawed dragons pursuing pearls, and a border of rock and wave design. Inside plain green. *Plate 45.*  
*K'ang Hsi period (1662-1722). Diameter, 7⅞ inches.*
357. PEACH-SHAPED WINE-POT, similar in form to No. 309. Enamelled on the biscuit with archaic dragons holding fungus sprays, in green and aubergine in a yellow ground. The handle and spout are aubergine mottled with black. *Plate 44.*  
*K'ang Hsi period (1662-1722). Height, 6½ inches.*
358. PAIR OF HEXAGONAL DISHES with lobed sides; enamelled on the biscuit. In the centre, a rock and flowering plants in a yellow ground. The lobes on the sides are alternately green and aubergine with growing flowers.  
*K'ang Hsi period (1662-1722). Diameter, 4¼ inches.*
359. SUPPER SET with twelve trays fitted together in the pattern of a flower. Enamelled on the biscuit with lotus designs in a yellow ground. Hatched green borders with plum blossoms in white.  
*K'ang Hsi period (1662-1722). Diameter of the set, 16¾ inches.*
360. BEAKER with bulbous stem, wide neck, and spreading mouth. Enamelled on the biscuit in green, aubergine, and white in a yellow ground. On the neck is a rock and flowering peach tree and birds. On the bulb, peony and lotus; and on the stem, tree peony boughs. Bands of foliage scrolls in black in a green ground, and raised borders of aubergine.  
*K'ang Hsi period (1662-1722). Height, 15⅞ inches.*
361. BEAKER, hexagonal, with bulb on stem, straight neck, and flaring mouth, and slightly spreading base. Enamelled on the biscuit in green, aubergine, and white in a yellow ground. Design of pheasant on a rock, and flowering magnolia, peony, and prunus. Flying birds and insects. Brown hatched border inside the lip. *Plate 46.*  
*K'ang Hsi period (1662-1722). Height, 10 inches.*
362. PAIR OF BOWLS with everted rims. Enamelled on the biscuit. Outside are fish and water weeds in green, aubergine, and white and black in a yellow ground. Inside is a green fish in yellow ground. Under the base in blue is a mark of the Ch'êng Hua period; on one of the bowls the first and fourth characters are missing.  
*Date of manufacture, K'ang Hsi period (1662-1722). Diameter, 7⅞ inches.*
363. EWER, modelled in the form of the character *shou* (longevity) with mirror-shaped panels in the centre. Enamelled on the biscuit. In one panel is the poet, Chou Mao-shu, seated by a lotus pond, and in the other, T'ao Yüan-ming, with attendant holding a



pot of chrysanthemums. In the remaining spaces are brocade patterns of floral scrolls in yellow ground. The handle is painted with basket pattern in yellow. The spout is restored. *Plate 4.*

*Richard Bennett Collection. K'ang Hsi period (1662-1722). Height, 9 inches.*

364. ANOTHER, of similar form, with damaged handle and spout, and yellow ground.

*K'ang Hsi period (1662-1722). Height, 6 $\frac{5}{8}$  inches.*

365. EWER, of similar form. In the panel on one side are two cranes flying towards a pavilion surrounded by clouds, and in the other a pine tree, crane, deer, and fungus (all emblems of long life). In the remaining spaces, lozenge diaper in green and yellow with borders of aubergine. Basket pattern handle and spout, the ends washed with green. *Plate 4.*

*Richard Bennett Collection. K'ang Hsi period (1662-1722). Height, 9 inches.*

## DESCRIPTIONS OF THE *FAMILLE NOIRE*

370. VASE with baluster body, high shoulders, cylindrical neck, and spreading mouth and base; painted on the biscuit with *famille verte* enamels in a composite black ground. Design, rocks and prunus tree in blossom. By the rocks are bamboos, and in the prunus branches are birds. *Plate 35.*

*Mark of the Ch'êng Hua period in six characters in blue, but the vase is of K'ang Hsi date.*

*Height, 30½ inches.*

371. VASE, of similar form and decorated in similar style. Design, rocks and pair of pheasants, flowering magnolia, peony, and pomegranate and birds. The black of the ground is graded. Neck restored.

*K'ang Hsi period (1662-1722). Height, 27½ inches.*

372. SQUARE VASE with straight sides, slightly tapering downwards, flat shoulders, rounded at the angles, and straight neck with flaring mouth. On the sides, lotus designs with flowers in white and yellow, and green foliage in a composite black ground. White edges. Neck added. Base unglazed.

*K'ang Hsi period (1662-1722). Height, 22 inches.*

373. ANOTHER, of similar form, with slender neck and spreading mouth. On the sides are four mountain landscapes with water, pavilions, etc., in green, yellow and aubergine, and white in a composite black ground. On the neck are rocks and flowering plants.

*Apocryphal mark of the Ch'êng Hua period in six characters in blue in a square sunk panel.*

*Height, 25¾ inches.*

374. VASE, of similar form. On the sides are panels with rocks, lotus plants, chrysanthemum, peony, and pomegranate in blossom; in *famille verte* enamels in a composite black ground. On the shoulders are lotus scrolls, and on the neck flowering branches. Neck repaired. *Plate 47.*

*Mark of the Ch'êng Hua period in six characters in blue in a square sunk panel, but the vase is of K'ang Hsi date.*

*Height, 19½ inches.*

375. VASE, of similar form. On the sides are the flowers of the four seasons—lotus, peony, chrysanthemum, and prunus—in *famille verte* enamels in a composite black ground. On the shoulders, lotus plants; and on the neck, rock and flowering plants and bird. Border of vandyke pattern. Neck restored.

*Mark of the Ch'êng Hua period in six characters in blue in a square sunk panel, but the vase is of K'ang Hsi date.*

*Richard Bennett Collection. Height, 19½ inches.*

376. VASE, of similar form. On each side, rocks and flowering prunus trees with bamboos and birds, in *famille verte* enamels in a lustrous black ground. On the shoulders, sprays of chrysanthemum, peony, lotus, and prunus; and on the neck, a design similar to that on the body. Neck restored.

*Mark of the Chia Ching period (1522-66), but the vase is of K'ang Hsi date.*

*Richard Bennett Collection. Height, 21¾ inches.*

377. VASE, of similar form, and decorated in similar style. On the sides are panels with the flowers of the four seasons—lotus, peony, chrysanthemum, and prunus. On the shoulders, lotus scrolls; and, on the neck, magnolia and insects. Neck restored.  
*Hall-mark in blue under the base in a sunk panel, "Pi yü t'ang chih" (Made at the Green Jade hall).*  
*Height, 19½ inches.*
378. BEAKER, of square form with bulb on stem, spreading mouth and base; decorated in similar style. On the bulb are rocks and flowering plants. On the neck are lotus, chrysanthemum, prunus, and magnolia; and on the stem are the flowers of the four seasons. Border of green lozenge fret below the mouth, and hatched pattern above the base. Scroll border on the lip.  
*K'ang Hsi period (1662-1722). Richard Bennett Collection. Height, 21 inches.*  
*Cf. Gorer and Blacker, op. cit. Plate 19.*
379. VASE, of baluster form with high shoulders, tall cylindrical neck, with spreading mouth and base; decorated in similar style. Design, rock and two pheasants, peony in flower, magnolia, and peach with birds. Metal mount on feet and mouth. Mouth cut down.  
*Mark of the Ch'êng Hua period, but the vase is of K'ang Hsi date.*  
*Height, 27¾ inches.*
380. VASE, of similar form and similarly decorated. Design, a rock and flowering prunus tree with striped stem and flying birds. On the shoulder, a band of prunus design; and on the neck, design as on the body. Foot and mouth mounted in metal. Mouth cut down.  
*Mark of the Ch'êng Hua period, but the vase is of K'ang Hsi date.*  
*Height, 28¾ inches.*
381. VASE with baluster body, high shoulders, slightly contracted neck, spreading mouth and base. Painted in *famille verte* enamels in a composite black ground with two four-clawed dragons pursuing pearls among flowers and cloud scrolls. One of the dragons is full-faced.  
*K'ang Hsi period (1662-1722). Richard Bennett Collection. Height, 17½ inches.*  
*Cf. Gorer and Blacker, op. cit. Plate 18.*
382. VASE, of similar form with the lip cut down. Painted in similar style with two five-clawed dragons, one of them grasping a pearl and the other pursuing a pearl. *Plate 48.*  
*K'ang Hsi period (1662-1722). Height, 17¼ inches.*
383. PAIR OF VASES, in form and colouring similar to No. 382; design, rockery and pheasant, peony, peach, and magnolia and flying birds.  
*K'ang Hsi period (1662-1722). Richard Bennett Collection. Height, 17 inches.*
384. THREE BOWLS with rounded sides and everted rims; stiffly painted in *famille verte* enamels in a ground of thin mottled black, with phoenixes and a pearl outside. Pale green inside with a pearl at the bottom.  
*K'ang Hsi period (1662-1722). Diameter, 7½ inches.*
385. DISH, saucer-shaped, with everted edge, painted in *famille verte* enamels on the biscuit in a ground of composite black. Inside, two five-clawed dragons disputing a pearl in clouds and flames. On the sides, flowering plants—lotus, peony, chrysanthemum, peach, prunus, and pomegranate. Border of key fret pattern. On the outside, four dragons pursuing pearls.  
*Mark of the Ch'êng Hua period in four characters, reserved in white in a black medallion, and enclosed by archaic dragons and clouds in green and yellow; but the dish is of K'ang Hsi date.*  
*Richard Bennett Collection. Diameter, 14 inches.*  
*Cf. Gorer and Blacker, op. cit. Plate 9.*





374. *FAMILLE NOIRE VASE.*

K'ang Hsi Period (1662-1722).







382. *FAMILLE NOIRE VASE.*

K'ang Hsi Period (1662-1722).



386. CANDLE-HOLDER in the form of a young negress, holding in her right hand a horn-shaped candle socket. She wears a short pleated skirt in three tiers, which is enamelled on the biscuit in yellow, aubergine, green, and white with scroll and jewel designs. The rest of the figure is enamelled in black, except for the eyes, mouth, nails, waistband, armlets, collar, ankle-bands, and bandolier of jewels, which are gilt and red. Ear-rings mounted with pearls hang in the ears. Star-shaped ornament on the forehead. The figure stands on a leaf-shaped base which is painted with landscape and formal borders in *famille verte* enamels on the biscuit and mounted in metal.

*K'ang Hsi period (1662-1722). S. E. Kennedy Collection. Height, 16 inches.*

*Cf. in Gorer and Blacker, op. cit. Plate 74.*

387. ANOTHER SIMILAR FIGURE, the candle-holder missing; the quality of the ware inferior and enamels dull. Base, an oblong rectangular plinth with lozenge design in front and prunus flowers on the sides, and black landscape at the back.

*Height, 17½ inches.*

388. BOWL with rounded sides, and everted rim decorated with *famille verte* enamels on the biscuit; design of flowering prunus tree and birds in a composite black ground on the outside. Inside, a mottled green ground and spray of flowers at the bottom.

*K'ang Hsi period (1662-1722). Richard Bennett Collection. Diameter, 7½ inches.*

389. PAIR OF SQUARE BOTTLES with straight sides, slightly tapering upwards, and rounded shoulders. The necks replaced in metal. Decorated with peony and chrysanthemum scrolls in *famille rose* colours with green foliage in a composite black ground. Base unglazed.

*Yung Chêng period (1723-35). Height, 11 inches.*

390. VASE with graceful ovoid body, with double curve above the base, straight short neck, and dome-shaped cover. Decorated with panels of various forms containing rockery, cocks, and peony flowers, flowering chrysanthemums, etc., in a black brocade ground diapered with green foliage scrolls and large chrysanthemum flowers in *famille rose* colours. Borders of pink lozenge pattern with panels of flowering plants. Repaired on the neck and cover. *Plate 5.*

*Yung Chêng period (1723-35). Height, 16½ inches.*

391. DEEP BOWL with straight sides. Design of a lotus scroll with blossoms in *famille rose* colours and green foliage in a composite black ground. Above the base, a band with swastikas and formal flowers in red.

*Ch'ien Lung period (1736-95). Height, 6½ inches.*

392. PAIR OF HEXAGONAL FLOWER-POTS with bowl-shaped body, flat rim, deep base with pierced sides. Coarsely painted with flowers in *famille rose* colours in a black ground diapered with green foliage scrolls. Red edges.

*Ch'ien Lung period (1736-95). Height, 9½ inches.*

393. SQUARE BEAKER with pear-shaped body, tall straight neck, slightly spreading at the top, flat mouth-rim, and spreading base; two handles in the form of cloud scrolls (restored). Painted in dull enamels on the biscuit. On the two sides are panels, with landscape in *famille verte* enamels, in a ground of black swastika fret; and above them a medallion of landscape and a leaf-shaped panel with flowering branches and birds in a yellow ground. On the ends, panels of fan- and leaf-shapes with landscapes and flowering plants in a black ground, and three symbols. On the sides of the base, four panels with symbols reserved in a black ground. Base unglazed beneath.

*Height, 22 inches.*



394. VASE with baluster body, high shoulders, spreading base, and flaring mouth. Decorated in *famille noire* colours. A design of rocks, pheasant, flowering peony, magnolia and peach, bamboo and rushes, and small birds. Empty double ring under base.

*Richard Bennett Collection. Height, 18½ inches.*

395. PAIR OF VASES, of similar form, and decorated in similar style with rocks, flowering prunus trees, and bamboos. The prunus trees have aubergine stems, and white blossoms with yellow centres, and on the branches are birds. The ground of the vases is curiously streaked. Empty double ring under the base.

*Richard Bennett Collection. Height, 17½ inches and 17¼ inches.*

396. VASE with ovoid body, short slightly contracted neck; painted in enamels on the biscuit in a ground of thick sticky black. On the sides, prunus designs with bamboo and birds repeated; above the base, a border of *ju-i*-shaped lappets with flying birds on a dotted green ground. On the neck, a trellis design in green interrupted by four panels with floral sprays. Base unglazed.

*Height, 24¼ inches.*





411. *FAMILLE VERTE* VASE.

K'ang Hsi Period (1662-1722).

## DESCRIPTIONS OF THE *FAMILLE VERTE* ENAMELLED ON THE GLAZE

411. PAIR OF VASES, of baluster form, with cylindrical neck flaring at the mouth, and spreading base. Painted in brilliant *famille verte* enamels with rockery and a pair of phoenixes, peach trees, magnolia and peony in flower, and flying birds. On the shoulder, a brocade border with black quatrefoil pattern, inset with yellow prunus blossoms in the dotted green ground. Above the base, a band of prunus blossoms in dotted green ground; and under the lip, a band of green key fret. Empty double ring under the base. *Plate 49.*

*K'ang Hsi period (1662-1722). Height, 30 $\frac{3}{4}$  inches.*

412. VASE with wide ovoid body, straight neck, dome-shaped cover with lion knob, and slightly spreading base. Painted in *famille verte* enamels with rocks and two pheasants, flowering peony, magnolia and prunus, flying birds and dragon-fly. On the shoulder, a band of lozenge diaper with *ju-i* heads and four medallions of symbols; flowering plants on the neck. Cover to match.

*K'ang Hsi period (1662-1722). Height, 25 $\frac{1}{2}$  inches.*

413. PAIR OF BEAKERS with bulb on stem, flaring mouth, and spreading base; painted in *famille verte* enamels. On the bulbs are rocks and flowering chrysanthemums, etc., and birds. On the necks, rocks and pheasants, and flowering peony and peach; and on the stems, flowering peonies, peach, birds, and insects. Borders of prunus blossom in a dotted green ground. Inside the lip, a band of green key pattern.

*K'ang Hsi period (1662-1722). Height, 18 $\frac{3}{8}$  inches.*

414. PAIR OF VASES with slender ovoid body, contracted neck, spreading mouth and foot. Painted in *famille verte* enamels with garden scene and groups of ladies, illustrating the Four Elegant Accomplishments—painting, literature, music, and checkers. On the neck are landscapes. On the shoulder, a band of lozenge pattern with four medallions, and key fret on the lip. Spiral scroll pattern above the base. *Plate 50.*

*Mark, a fungus. K'ang Hsi period (1662-1722). Height, 17 $\frac{1}{4}$  inches.*

Painting, as seen in the illustration, is represented by ladies looking at a picture-scroll.

415. VASE, of similar form, with straight neck and spreading lip. Painted in *famille verte* enamels. Two oblong rectangular panels with rock, peony flowers, and phoenix, and a stork and pomegranate. Between them, leaf-shaped and rectangular panels with landscape, flowering plants, birds, and insects. Brocaded ground of dotted green strewn with flowers and foliage in colours. Border of *ju-i* heads on the shoulders above, and false gadroons below. On the neck are panels with flowering plants and birds in similar brocade. On the shoulder, panels with symbols, separated by diaper patterns of various kinds.

*Richard Bennett Collection. Height, 18 $\frac{1}{4}$  inches.*

416. VASE, of similar form, decorated in *famille verte* enamels, with panels of various shapes—square, gourd, leaf, and pomegranate—in a brocade ground of dotted green strewn with blossoms and butterflies. In two of them are landscapes with figures on a causeway, and in two are dragons emerging from waves. In one are deer beside a pine tree; in two others storks flying over a pavilion which stands above waves; and in another are two of the attendants of Hsi Wang Mu ferrying two large peaches on a raft. On the neck, panels of landscape and flowering boughs. On the shoulder, four panels with the emblems of the Four Elegant Accomplishments, and brocade patterns between. Floral borders.

*Height, 18 $\frac{1}{4}$  inches.*



417. VASE with slender ovoid body, contracted neck, and spreading mouth and base. Painted in *famille verte* enamels with landscape and buildings; a lady on a balcony greeting two horsemen who are passing below. On the neck, two leaf-shaped panels, with two sages, one holding a *ju-i* sceptre, and the other leaning on a bundle of scrolls.  
*K'ang Hsi period (1662-1722). Height, 17 $\frac{3}{8}$  inches.*
418. PAIR OF SQUARE VASES with straight sides, slightly tapering downwards, flanged shoulders, rounded at the corners, and cylindrical neck with spreading rim. On the sides, designs of a rockery with flowering plants—peony, prunus, peach, etc., and birds—in brilliant *famille verte* enamels. On the shoulders, floral scrolls. On the neck, flowering chrysanthemum and lotus and butterflies, and a border with yellow blossoms in a dotted green ground. Base unglazed. *Plate 51.*  
*K'ang Hsi period (1662-1722). Richard Bennett Collection. Height, 18 $\frac{3}{4}$  inches.*
419. VASE with baluster body, high shoulders, straight neck with flaring mouth, and spreading base. Painted in *famille verte* enamels with scenes in the Taoist paradise, with a group of genii and fairies, including Hsi Wang Mu with her phoenix, and the God of Long Life with his deer, the Eight Immortals, and the Twin Genii of Union and Harmony. On the neck are the three star-gods, of Long Life, Happiness, and Rank, with attendants, stork, and deer. Band of lozenge pattern at the base of the neck.  
*Mark of the K'ang Hsi period in six characters. Height, 27 $\frac{1}{2}$  inches.*
420. SQUARE VASE with straight sides, tapering downwards, flat shoulders rounded at the corners, and square neck with spreading mouth. Painted in *famille verte* enamels with scenes from romance. On the shoulders, four panels with black bamboo designs in a green ground diapered with curled scrolls inset with red plum blossoms. On the neck, landscapes.  
*K'ang Hsi period (1662-1722). Height, 18 $\frac{3}{4}$  inches.*
421. VASE, octagonal, with straight sides, sloping shoulders, straight neck, and spreading lip. Painted in brilliant *famille verte* enamels with lotus designs, rocks, and flowering plants—peony, chrysanthemum, etc.—on the sides and neck. On the shoulder, yellow lozenge and aubergine fish-roe patterns and medallions with symbols in alternating white and red grounds. Hatched green band at the base of the neck. Base unglazed. *Plate 52.*  
*K'ang Hsi period (1662-1722). Height, 19 inches.*
422. PAIR OF VASES, of rouleau form, with straight neck and spreading lip; painted in *famille verte* enamels. On the body, a design of prunus, pine and bamboo trees, the stems twisted into fantastic forms of the characters *Shou*, *Fu*, and *Lu* (Longevity, Happiness, and Rank) in a ground of scroll design, white on coral-red, with blossoms in various colours. On the shoulders, four medallions with seal characters in a netted green ground, broken by red chrysanthemum flowers. On the neck is a floral scroll with large red blossoms. The borders are of key fret, curled scrolls, *ju-i* heads, etc., washed over with green. *Plate 36.*  
*K'ang Hsi period (1662-1722). Height, 17 inches.*
423. VASE, of rouleau form, painted in brilliant *famille verte* enamels with touches of gilding, with panels of various shapes in a brocade ground of netted green, strewn with floral scrolls in colour. Two large panels with flowering sprays of peony and chrysanthemum, with birds and inscriptions. Between them are leaf-shaped panels with monsters and landscape, and fan-shaped panels with lotus and ducks, peony and bird. On the neck are two panels with fishes and lobsters among water weeds. Band of brocade pattern on the shoulder. Borders of key fret, *ju-i* heads, and gadroons. *Plate 53.*  
*K'ang Hsi period (1662-1722). Richard Bennett Collection. Height, 17 $\frac{3}{4}$  inches.*

424. VASE, of rouleau form, painted in *famille verte* enamels with touches of gilding. Panels of various forms in brocade ground of dotted green, strewn with coloured flowers, and broken by medallions of storks. Two oblong panels with landscape, boats, and fishing folk; and between them two leaf-shaped panels with inscriptions, and two panels in the form of pomegranate and finger citron, painted with monsters and landscape. On the neck, two panels with landscape with figures. On the shoulder, four medallions with rocks, season flowers, and birds in a brocade ground. Borders of *ju-i* heads, curled scroll pattern, and false gadroons enclosing symbols.

*K'ang Hsi period (1662-1722). Height, 17½ inches.*

425. VASE, of rouleau form, painted in *famille verte* enamels with touches of gilding. On the sides, a Court scene with the Emperor holding a reception in a garden pavilion. On the neck, children at play in a garden. On the shoulder, four medallions with formal flowers in a dotted green ground inset with similar flowers. Formal borders. Under the base, a gilt dragon design almost obliterated.

*K'ang Hsi period (1662-1722). Height, 18¾ inches.*

426. BEAKER with baluster body, high neck with flaring mouth, and spreading base. Painted in *famille verte* enamels with touches of gilding, with panels of various forms in a ground of dotted green, inset with lotus scrolls in colour. On the body, two large panels with rock, flowering chrysanthemums, and butterflies, and rocks and hydrangeas. Between them are two leaf-shaped panels with symbols and two fan-shaped panels with flowering plants and insects. On the neck, a large panel with salmon rising from waves and exhaling a dragon, and panel with vases and symbols; and between them, smaller panels with growing flowers and butterflies. Borders of *ju-i* heads, key fret, hatched vandyke pattern, and false gadroons. *Plate 7.*

*K'ang Hsi period (1662-1722). Height, 17⅞ inches.*

For the significance of the salmon and dragon, see p. 10.

427. VASE with baluster body, slightly contracted neck, and spreading mouth and base. Painted in *famille verte* enamels with touches of gilding. On the sides are four upright panels with arched tops containing rocks, flowering plants—chrysanthemum, prunus, peony, etc.—two monsters, a phoenix, and a pheasant. Above and below the panels is a brocade pattern of curled scrolls in a green ground strewn with blossoms and foliage, and between them lozenge pattern with plum blossoms, and the Eight Buddhist Emblems. On the neck are lotus designs and symbols. Borders of *ju-i* heads and hatched vandyke patterns. *Plate 54.*

*K'ang Hsi period (1662-1722). Height, 17 inches.*

428. PAIR OF VASES, of similar form and similar design; but with a band of floral scroll in yellow ground above the base, and between the panels a dotted green brocade pattern, inset with archaic dragons and plum blossoms.

*K'ang Hsi period (1662-1722). Height, 17 inches.*

429. THREE VASES with bodies almost cylindrical, rounded shoulders, contracted neck, and spreading mouth. Painted in *famille verte* enamels with panel designs and borders similar to those of No. 86. *Plate 55.*

*K'ang Hsi period (1662-1722). Height, 22¾ inches.*

430. VASE with oblate oval body, tall contracted neck, and slightly spreading mouth. Painted in *famille verte* enamels with medallions and square panels in a brocade ground of green hexagon diaper, inset with vases and symbols. In the medallions are rocks, flowering plants, and insects, and in the panels on the body are monsters in landscape. On the neck, landscape and a bamboo tree with bird. The panels on



the neck are in a netted aubergine ground, inset with medallions of green plum blossoms. On the shoulder are four medallions with symbols in a red lozenge pattern ground.

*K'ang Hsi period (1662-1722). Height, 18 $\frac{1}{4}$  inches.*

431. VASE, of rouleau form, with straight neck and spreading mouth. Painted in *famille verte* enamels. On the body are two large panels: in one, a scene in the rice fields, and in the other, mat sheds and a group of figures weighing silk cocoons; in each of them a long inscription. The panels are surrounded by a brocade pattern of dotted green, inset with archaic dragons and formal lotus flowers in colour. On the neck is a green hexagon diaper with panels of vases and symbols. Borders of key fret, dentate pattern, and cloud scrolls. Empty double ring under base.

*K'ang Hsi period (1662-1722). Height, 17 $\frac{3}{4}$  inches.*

432. VASE with baluster body, high shoulders, high neck slightly contracted, spreading mouth and foot. Painted in *famille verte* enamels with medallions and square panels in a red brocade ground diapered with lotus scrolls in colour. In the medallions are rocks, flowering plants, and birds. In the square panels are landscapes. The ground of the neck is diapered with a pattern of circles and lozenges, enclosing blossoms. Borders of *ju-i* heads, key fret, etc.

*K'ang Hsi period (1662-1722). Height, 19 inches.*

433. VASE with ovoid body, short slightly contracted neck, and dome-shaped cover. Painted with Rose and Ticket pattern (see No. 42), reserved in white in a coral-red ground, with green borders. Cover to match, with lion knob enamelled in green, yellow, and aubergine on the biscuit. Empty double ring under the base. *Plate 57.*

*K'ang Hsi period (1662-1722). Height, 22 $\frac{1}{2}$  inches.*

434. PAIR OF VASES with ovoid body, straight neck, dome-shaped cover, and spreading base. On the sides, a chrysanthemum scroll with gilt flowers reserved in white in a coral-red ground, the larger leaves touched with pale green; borders of *ju-i* heads in blue above, and gadroons below. On the base, a brocade band with flowers and archaic dragons in colour in a netted green ground. Lotus scroll in red on the neck. Borders of key fret and cash patterns; rings of underglaze blue on the neck, shoulder, and above the base. Empty double ring under the base.

*K'ang Hsi period (1662-1722). Height, 17 inches.*

435. BEAKER with straight sides and flaring mouth, and a bowl-shaped swelling above the base. Decorated with four mirror-shaped panels, with rocks and flowering plants in *famille verte* enamels, bordered with black and green in a brocade ground with floral scrolls reserved in white in coral-red. Under the lip, a green trellis border with panels of flowering plants. Above the base, a band of gadroons and formal flowers.

*K'ang Hsi period (1662-1722). Height, 18 $\frac{1}{8}$  inches.*

436. BEAKER with ovoid body, straight neck with flaring mouth, and spreading base. Design of peony scrolls painted in *famille verte* enamels, the background diapered with small foliage in white in a coral-red ground. Green vandyke band at the base of the neck; and red vandyke borders at the mouth and above the base. Empty double ring under the base.

*K'ang Hsi period (1662-1722). Height, 17 $\frac{3}{4}$  inches.*

437. CYLINDRICAL JAR with straight contracted neck, and dome-shaped cover. Design similar to that of No. 33, but in *famille verte* enamels. Two of the bands have a green and two a coral-red ground; and on the neck the stiff leaves are set in a coral-red ground. Empty double ring on base. *Plate 56.*

*K'ang Hsi period (1662-1722). Height, 12 $\frac{3}{4}$  inches.*



414. *FAMILLE VERTE VASE.*

K'ang Hsi Period (1662-1722).





438. JAR, of similar form, with Rose and Ticket pattern (see No. 42) reserved in white in a coral-red ground. The pendent designs are bordered with blue, aubergine, and green, and the floral patterns enclosed are enamelled in colour in a dark green ground. On the shoulder is a band of enamelled hexagon pattern, and on the neck are two medallions with archaic dragons, white on red, in a dotted green ground strewn with red chrysanthemums. Under the lip is a brocade band with flowers in blue, yellow, and green.

*K'ang Hsi period (1662-1722). Height,  $21\frac{1}{4}$  inches.*

- 438A. ANOTHER SIMILAR JAR with light green ground in the pendants and a peony scroll on the body and neck.

*Height,  $21\frac{3}{4}$  inches.*

439. DISH with flat rim and wavy edge. Painted in *famille verte* enamels with gilding. In the middle, a landscape, rocks and pine tree, and two horsemen with attendants in combat. On the rim is a brocade pattern of red quatrefoil diaper, inset with stork medallions and formal flowers in colour. On the reverse the sides are engraved with a composite pattern and painted with three floral sprays.

*Mark, a leaf, and incised mark of the Dresden Collection, N=7, etc. K'ang Hsi period.*

*Diameter,  $14\frac{3}{4}$  inches.*

440. PAIR OF DEEP BOWLS with shaped sides. Painted in *famille verte* enamels, one with yellow ground, and the other with green outside and arabesque flowers and foliage in two bands. Inside, a pattern of blossoms and jewelled pendants, and borders of yellow and green; a chrysanthemum flower on the bottom.

*18th century. Diameter, 8 inches.*

441. OCTAGONAL BASIN, painted in *famille verte* enamels with touches of gilding. Inside, pine tree and flowering plants; on the sides, flowers and fruit; on the rim, trellis patterns interrupted by lotus flowers and panels with flowers and insects. Similar designs outside.

*K'ang Hsi period (1662-1722). Orrock Collection. Length,  $10\frac{7}{8}$  inches.*

442. BOWL with straight sides and dome-shaped cover, painted in *famille verte* enamels with touches of gilding. On the sides are four panels with rocks and flowering plants; and in the spaces are plum blossoms in a dotted green ground. Cover to match. Empty double ring under the base.

*K'ang Hsi period (1662-1722). Diameter,  $5\frac{3}{4}$  inches.*

443. EWER, kettle-shaped, with high arched handle, the sides moulded in bamboo pattern, and three small feet. Painted in *famille verte* enamels with touches of gilding. On the sides are floral designs in colour in grounds of white, green, aubergine, yellow, and red. The handle is decorated with yellow basket pattern. Cover does not match.

*K'ang Hsi period (1662-1722). Height,  $6\frac{1}{2}$  inches.*

444. BRUSH POT, with cylindrical body, painted on the outside in *famille verte* enamels with touches of gilding. Design, a pleasure-ground with rocks, pavilion, stream with ducks, bridge and groups of persons engaged in literary amusements, and children playing by the stream. Under the base an unglazed ring with sunk medallion in the centre.

*K'ang Hsi period (1662-1722). Richard Bennett Collection. Height,  $5\frac{7}{8}$  inches.*

445. BRUSH POT, of similar form, with four medallions painted in *famille verte* enamels with scenes from romance and folklore; in one is the story of the Spinning Maiden meeting the Ox-herd (see p. 9). The background incised with key fret pattern, and coloured yellow.

*K'ang Hsi period (1662-1722). Height,  $6\frac{5}{8}$  inches.*

446. DISH, saucer-shaped, with everted rim, finely painted in *famille verte* enamels with gilding, with three martial figures with characters inscribed on their belts, namely, *Ch'ai chin*, *Sung chiang*, and *Yen ch'ing*. Plate 58.

*Mark of the Ch'êng Hua period (1465-87), but the dish is of K'ang Hsi date.*

*Diameter, 10½ inches.*

447. JAR with ovoid body, short neck, and cap cover. Painted in underglaze blue and enamel colours. On the sides, a lily scroll in green in a yellow ground. Border of lotus scroll, white in coral-red, on the shoulder, and blue hexagon pattern above the base. Cover to match. Empty double ring under the base.

*K'ang Hsi period (1662-1722). Height, 10¾ inches.*

448. PAIR OF VASES, of rouleau form, with tall necks and slightly spreading mouths (ground down). Painted in *famille verte* enamels with gilding. Design, a pavilion in a pleasure-ground with lotus pond, bridges, etc., men and ladies at tables, and children at play. On the neck, playing children and landscape. Empty double ring under the base.

*K'ang Hsi period (1662-1722). Height, 27½ inches.*



418. *FAMILLE VERTE* VASE.

K'ang Hsi Period (1662-1722).







421. FAMILLE VERTE VASE.

*K'ang Hsi period.*





423. FAMILLE VERTE VASE

K'ang Hsi Period (1662-1722).







427. *FAMILLE VERTE VASE.*

K'ang Hsi Period (1662-1722).





429. FAMILLE VERTE VASE.

*K'ang Hsi period.*







437. *FAMILLE VERTE* VASE.

K'ang Hsi Period (1662-1722).





433. JAR WITH CORAL-RED GROUND.







446. FAMILLE VERTE DISH.

*K'ang Hsi period.*



## DESCRIPTIONS OF THE PORCELAIN WITH *FAMILLE VERTE* ENAMELS COMBINED WITH UNDERGLAZE BLUE, ETC.

460. PAIR OF BOTTLES with baluster body, and high shoulders, slender neck with bulb, spreading mouth and base. Painted in underglaze blue and enamel colours. On the body, a scene with two suppliants before a great personage in front of a pavilion, at the side of which is a rock and a plantain tree. Oblique sprays of foliage on the neck. Under the lip a band of blossoms in a dotted green ground.

*Mark of the Ch'êng Hua period in six characters, but the bottles are of K'ang Hsi date.*  
*Height, 10½ inches.*

461. BOWL with rounded sides, painted in underglaze blue and *famille verte* enamels. On the outside, two bands, one with flowers and symbols, the other with horses and dragons rising from the sea-waves with clouds above. Inside is a blue wave medallion and a scroll with large flowers in colour and green foliage in the yellow ground. A brocade border. Under the base, a large red peony.

*Diameter, 7½ inches.*

On the backs of the horses is a square package, an allusion to the *pai ma*, or white horse, which carried the Buddhist scriptures on its back to China.

462. VASE, of rouleau form, painted in underglaze blue and *famille verte* enamels on the biscuit. On the sides are two large panels of mountain landscape with figures, and between them a band of curled scrolls in green with medallions of *shou* (longevity) characters and lotus flowers; borders of trefoil pattern enclosing blossoms. On the shoulder and above the base, a blue band with formal flowers in a lozenge pattern. On the neck, panels of landscape and formal flowers.

*Height, 18½ inches.*

463. PAIR OF VASES with ovoid bodies, short wide necks, and dome-shaped covers with knobs in the form of lions. Painted in underglaze blue and *famille verte* enamels in the style of Japanese (Imari) porcelain. On the sides are four panels, with flowering chrysanthemum and prunus, set in a brocade ground of red key fret on which are peony designs in blue and colours. On the neck are flowering plants. On the shoulder, two bands of brocade pattern—one an underglaze blue trellis design, and the other with various diaper patterns in colour, broken by small panels with flowering plants. Above the base are false gadroons, enclosing flower sprays. Covers to match. *Plate 59.*

*Early 18th century. Height, 25½ inches.*

464. VASE with ovoid body, short neck, and dome-shaped cover. Painted in underglaze blue and enamel colours, chiefly red and gilding, in Japanese (Imari) style. On the sides are flowering trees and phœnixes and formal chrysanthemum rosettes. On the shoulder is a border of *ju-i* pattern with flowers in a netted red ground. A band of false gadroons above the base. Floral sprays on the neck. Cover to match.

*Early 18th century. Height, 24 inches.*

465. BOTTLE with pear-shaped body, and tall neck with bulb under the mouth. Painted in underglaze blue with archaic dragons on the neck, and dragons painted in *famille verte* enamels pursuing pearls on the body.

*Mark of the Ch'êng Hua period, but the bottle is of K'ang Hsi date.*

*Richard Bennett Collection. Height, 9¾ inches.*



466. BOTTLE with globular body, tall neck with gourd-shaped bulb, and expanding mouth. Painted in underglaze blue and *famille verte* enamels of fine quality. On the body, two panels with garden pavilions, men, and ladies, in a brocade ground of dotted green inset with butterflies and flowers in colour. The neck is decorated in underglaze blue with sprays of flowers and leaf-shaped pendants with formal flowers in white on blue. On the bulb are floral sprays in panels on a trellis ground. Vandyke border. *Plate 60.*  
*K'ang Hsi period (1662-1722). Richard Bennett Collection. Height, 10 inches.*
467. PAIR OF VASES, of triple gourd form, with spreading mouth. The lowest bulb is glazed with mirror-black on which are gilt designs—namely, medallions with vases and emblems in a brocade ground diapered with floral scrolls; borders of key fret and brocade pattern. On the middle bulb are four lions and flame scrolls in red and gold. On the top bulb is a blue glaze with gilt designs of phœnixes, and cloud and flame forms. *Plate 61.*  
*Late K'ang Hsi period. Height, 21 $\frac{3}{4}$  inches.*
468. PAIR OF VASES with baluster bodies, high shoulders, cylindrical necks, and spreading mouths and bases. Nanking yellow ground with designs in *famille verte* enamels. On the body, rockery, pheasants and flowering peony and magnolia, and flying birds; on the neck, a floral spray. Borders of hatched vandyke and spiral scroll patterns. *Plate 60.*  
*K'ang Hsi period (1662-1722). Height, 9 $\frac{7}{8}$  inches.*
469. THREE VASES with ovoid bodies, short straight necks, and dome-shaped covers, and FOUR BEAKERS, of rouleau form. Powder-blue ground with gilt sprays of flowers, and reserved panels painted in underglaze blue with touches of red and enamel colours. On the sides are four oblong shield-shaped panels with groups of vases and emblems; lotus pond and storks; landscape with figures on a causeway; and landscape with pine tree, deer, and crane. Above and below them are mirror-shaped reserves with growing flowers. On the base, an empty double ring.  
*Height of vases, 17 $\frac{1}{2}$  inches. Height of beakers, 17 inches.*
470. VASE, of rouleau form, with straight neck and spreading mouth. Powder-blue ground with panels painted in *famille verte* enamels. On the sides, four oblong shield-shaped panels with garden scenes and ladies with rabbit, cat, and small boy. Above and below, small mirror-shaped reserves with flowering plants and landscape. Fan-shaped panels of landscape on the neck; gilt chrysanthemum sprays on the blue ground. On the base, an empty double ring.  
*Richard Bennett Collection. Height, 17 $\frac{3}{4}$  inches.*
471. VASE, of similar form and scheme of decoration. On the sides, four oblong shield-shaped panels with rocks and flowering plants—peony, pomegranate, and peach. On the shoulders, small reserves of flowering plants; elaborate gilt designs on the blue. Under the base, an empty double ring.  
*Height, 17 inches.*
472. PAIR OF BEAKERS with straight sides, spreading base and mouth. Powder-blue ground with two oblong gilt-edged panels painted in *famille verte* enamels with tall ladies in a garden. Gilt archaic dragons on the blue ground. *Plate 62.*  
*Height, 11 inches.*
473. PAIR OF BOTTLES with globular body, tall neck with flange and double bulb, and spreading base. Powder-blue ground with two medallions and two square panels painted in *famille verte* enamels with lions playing with balls of brocade, and groups of vases and symbols. Two bands of Nanking yellow. Empty double ring under the base.  
*Richard Bennett Collection. Height, 10 $\frac{1}{2}$  inches.*

474. DEEP CYLINDRICAL BOWL with cover. Powder-blue ground, and panels painted in *famille verte* enamels. On the sides, two large square panels with inverted boughs of peony, with birds, and small fan-shaped reserves with flowering plants in yellow, green, etc.; and two pomegranate medallions in red. Cover to match.  
*Orrock Collection. Height, 6 $\frac{5}{8}$  inches.*
475. THREE PLATES with powder-blue ground and panels painted in *famille verte* enamels. In the centre, a six-sided medallion with a bird on a branch of a flowering fruit tree. On the rim, four oblong reserves with flowering plants and insects. Gilt floral sprays on the blue ground.  
*Diameter, 8 $\frac{3}{4}$  inches.*
476. DISH with wide flat rim. Powder-blue ground with panels painted in *famille verte* enamels. In the middle, a flower-shaped medallion with flowering peony and peach. On the sides, eight small reserves with landscape and flowering plants alternately. Gilt floral designs on the blue ground. On the back, three flowering branches.  
*Mark, a lozenge symbol. Diameter, 16 inches.*
477. PAIR OF DISHES, saucer-shaped, with sides moulded in eight lobes, painted in *famille verte* enamels. In the centre a mirror-shaped design, inset with plum blossoms in a dotted green ground, and bordered with *ju-i* heads in yellow and aubergine. On the sides, vases on stands alternating with panels of powder-blue with gilt floral sprays.  
*Mark, lozenge symbol with four dots at the points. Engraved mark of the Dresden Collection, N=35 and a cross.*  
*Diameter, 10 $\frac{7}{8}$  inches.*
478. BOTTLE, in form of a triple gourd. Dark powder-blue ground with panels painted in *famille verte* enamels. On the lowest bulb, two mirror-shaped panels with vases and symbols. On the second bulb, two fan-shaped panels with growing flowers.  
*Height, 10 $\frac{1}{4}$  inches.*
479. THREE BOTTLES with cylindrical body, bulb on neck, and spreading mouth. Powder-blue ground with eight shield-shaped panels painted in *famille verte* enamels with rocks and flowering plants. Gilt borders on the blue ground.  
*Height, 9 $\frac{7}{8}$  inches.*
480. PAIR OF BOTTLES, pear-shaped, with tall slender necks. Dark powder-blue ground with three mirror-shaped panels painted in *famille verte* enamels with vases and symbols, rocks, and flowering plants. Gilt borders on the blue ground.  
*Height, 10 $\frac{1}{4}$  inches.*
481. BOTTLE, of similar form. Two mirror-shaped panels with inverted floral sprays and borders, and two leaf-shaped panels with lotus and chrysanthemum designs and insects.  
*Height, 11 $\frac{5}{8}$  inches.*
482. PAIR OF VASES with slender ovoid bodies, straight necks, and dome-shaped covers. Powder-blue ground with two oblong panels painted in *famille verte* enamels with vases and symbols, and two leaf-shaped panels with flowering chrysanthemums and peonies inverted. Ormolu mounts on foot and neck. Empty double ring under the base.  
*Height, 11 $\frac{1}{2}$  inches.*
483. ANOTHER, similar, without mount or cover.  
*Height, 8 $\frac{7}{8}$  inches.*

484. EWER with ovoid body, scroll-shaped handle and spout, and dome-shaped cover. Powder-blue ground with two oblong mirror-shaped panels painted in *famille verte* enamels with lotus and ducks, prunus and birds. Gilt prunus and magnolia sprays, and formal borders on the blue ground.

*Richard Bennett Collection. Height, 8½ inches.*

485. VASE, of rouleau form, with straight neck and spreading mouth. Powder-blue ground with panels painted in *famille verte* enamels. On the sides, four oblong rectangular panels with flowering plants—lotus, peony, and chrysanthemum. On the shoulders and neck, similar panels with growing flowers. Gilt chrysanthemum scrolls and fret borders on the blue ground.

*Height, 17⅜ inches.*

486. VASE, of similar form, with two oblong panels painted with rocks and flowering prunus and peach and birds, in *famille verte* enamels; the prunus blossom is touched with red.

*Richard Bennett Collection. Height, 17 inches.*

487. FOUR VASES, of similar form. Powder-blue ground with two oblong rectangular panels painted with pendent branches of prunus, peony, etc., on each of which is a large black-backed bird. On the blue ground, gilt panels with flowering plants, birds, and insects; gilt brocade patterns on the neck and shoulders. *Plate 28.*

*Height, 17¼ inches.*

488. VASE with ovoid body, short straight neck, and dome-shaped cover. Dark powder-blue ground with panels painted in *famille verte* enamels. On the sides, three oblong shield-shaped panels with flowering peonies, chrysanthemum, and lotus. Above and below are small mirror-shaped panels with flowering plants and insects. Cover in similar style.

*Height, 17 inches.*

489. VASE, of similar form, but more slender. Powder-blue ground with four oblong shield-shaped panels painted in *famille verte* enamels with landscapes and flowers. Small reserves with flowering plants on the shoulders, gilt sprays on the blue ground. Cover in similar style. Empty double ring under the base.

*Height, 19 inches.*

490. PAIR OF VASES, of rouleau form with straight neck and spreading mouth, painted in *famille verte* enamels, with medallions in powder-blue. The body of the vase is covered with peony scrolls and archaic dragons, among which are panels of fan, mirror, pomegranate, and leaf shapes with gilt floral designs and landscapes on a powder-blue ground. On the shoulder is a brocade band with hexagon and quatre-foil patterns broken by four medallions of vases and symbols. On the neck are two panels with landscape and prunus bough set in a ground of netted green, strewn with prunus blossoms. Green key-fret and scroll borders on the mouth and base. *Plate 64.*

*Height, 17⅜ inches.*

491. PAIR OF VASES with ovoid bodies, straight necks, and dome-shaped covers. Powder-blue ground with panels painted in *famille verte* enamels. On the sides, three oblong mirror-shaped panels with tall ladies in gardens. Above and below are mirror-shaped reserves with pots of growing flowers. On the blue ground are vases and symbols and formal patterns. Covers to match.

*Height, 17¾ inches.*

492. VASE, of rouleau form, similar to No. 470.

*Height, 17¼ inches.*





463. JAR IN "CHINESE IMARI" STYLE.

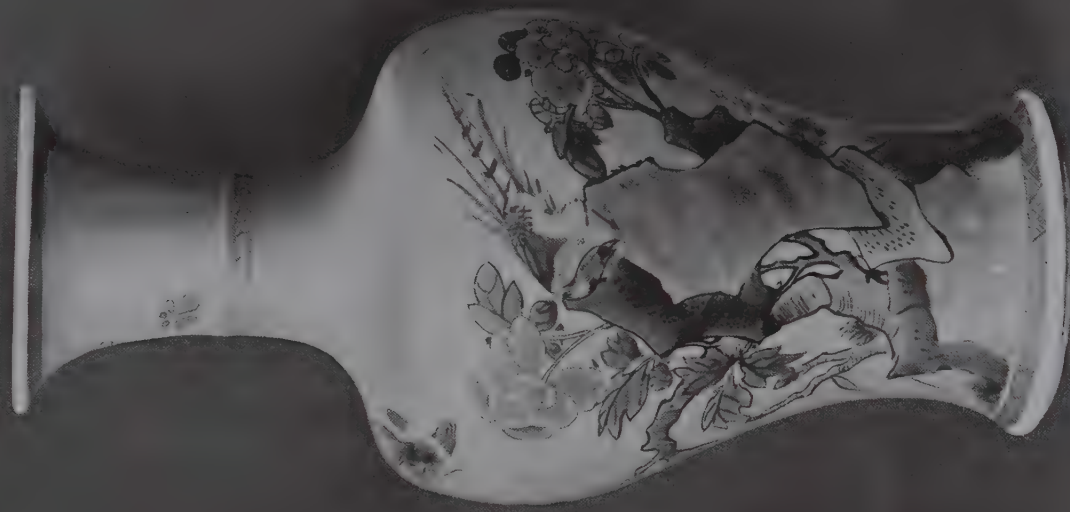






466

K'ANG HSI PORCELAIN.



468

(1662-1722).





467. LATE K'ANG HSI TRIPLE-GOURD VASE







472. BEAKER, K'ANG HSI POWDER BLUE.

(1662-1722).





494. BOTTLE, K'ANG HSI POWDER BLUE.

(1662-1722).







490. FAMILLE VERTE VASE WITH POWDER-BLUE PANELS.





498. DISH, K'ANG HSI POWDER-BLUE.





493. VASE with ovoid body, straight neck, and dome-shaped cover. Powder-blue ground with panels painted in *famille verte* enamels. On the sides, three oblong mirror-shaped panels with pairs of figures in gardens. Above and below are flower-shaped reserves with rocks and flowering plants; gilt flower designs on the blue ground.

*Height, 17 $\frac{3}{4}$  inches.*

494. PAIR OF BOTTLES with globular body, and tall neck slightly expanding towards the top. Dark powder-blue ground with quatrefoil panels painted in *famille verte* enamels. In the panels on the body are rocks and pendent flowering boughs of peony and chrysanthemum with insects. On the neck, oblong panels with prunus and lilies. Empty double ring under the base. *Plate 63.*

*Height, 10 $\frac{1}{8}$  inches.*

495. PAIR OF BOTTLES, of triple gourd shape, with spreading mouths. Powder-blue ground, and panels painted in *famille verte* enamels. On the lowest bulb, two quatrefoil medallions with lotus and prunus designs and birds. Fan-shaped reserves, on the second bulb, of flowering plants; gilt floral designs and formal borders on the blue ground.

*Height, 9 inches.*

496. BOTTLE with cylindrical body and bulb on neck. Powder-blue ground with six panels roughly painted with rocks and flowers in *famille verte* enamels. Gilt designs on the blue ground.

*Height, 6 $\frac{3}{8}$  inches.*

497. PAIR OF DISHES with wide flat rims. Powder-blue ground and panels painted in *famille verte* enamels. In the centre an eight-foil medallion with landscape and bridge, and figures seated on a rock under a willow tree. On the rim, eight small mirror-shaped reserves with flowering plants. Gilt lotus scrolls and panels of flowers on the blue ground.

*Mark, a lozenge symbol. Richard Bennett Collection. Diameter, 16 inches.*

498. DISH, in similar style. In the central medallion, landscape with lake, island, bridge, and pagoda. On the rim, panels with flowering plants and landscapes alternately; gilt floral sprays and medallions of flowers on the blue ground. Three flowering boughs on the rim beneath. *Plate 65.*

*Mark, a lozenge symbol. Diameter, 16 inches.*

499. DISH, saucer-shaped. Powder-blue ground and panels painted in *famille verte* enamels. In the centre, a star-shaped medallion with flowering plants. On the sides, four mirror-shaped panels with landscapes and flowering plants.

*Mark, a symbol. Diameter, 6 $\frac{3}{4}$  inches.*

500. DISH, saucer-shaped, with sides moulded in eight lobes; decorated in *famille verte* enamels and powder-blue. In the centre, a medallion with landscape, from which radiate eight panels with flowering plants in enamels alternating with others with gilt designs on a powder-blue ground.

*Diameter, 8 $\frac{1}{2}$  inches.*

Nos. 469-500 are of the K'ang Hsi period (1662-1722). For other types of powder-blue porcelain see pp. 48-50.

## IX

### THE *FAMILLE ROSE*

THE key-note of the *famille rose* is a rose-pink derived from gold. With it a new palette was developed of soft colours which the Chinese call *yang ts'ai*, or foreign colouring. They are for the most part opaque enamels, and they include many tints previously unknown on Chinese porcelain.

The rose-pink made its first appearance in the latter part of the K'ang Hsi period; and the *famille rose* blossomed into fullness during the Yung Chêng period and the early years of Ch'ien Lung. The rose tints are rich to satiety and only suitable for painting in small washes and for miniature-like drawings. Consequently the broad style of the Ming and K'ang Hsi designs, with their bold splashes of colour, had to be abandoned with the *famille verte* palette; and we find in its place a more delicate and less virile style, with prettily painted sprays of flowers, intricate scrollwork and diaper patterns, and panels with miniature-like designs.

Nowhere was this style of decoration more fully exploited than in the Canton ateliers, where the delicate ruby-back dishes and egg-shell porcelain services were enamelled to the order of the European merchants in the Yung Chêng and Ch'ien Lung periods. A close affinity will be noticed between these wares and the Canton enamels on metal. At Canton, too, were decorated, though not made,<sup>1</sup> most of the services with European armorial bearings which were so fashionable in the eighteenth century. Other European designs as well were copied with great frequency, especially on the type of export porcelain which has been erroneously associated with the Lowestoft factory.

Another type of enamelled porcelain largely exported to Europe in the second half of the eighteenth century is more Chinese in style, though doubtless intended from the first for European consumption. This is the so-called Mandarin china, heavily decorated with diaper and scroll patterns in red, pink and gold, enclosing panels with Chinese figures in Mandarin dress.

It is not necessary here to follow the story of Chinese porcelain beyond the reign of Ch'ien Lung, as no serious attempt is made in the Collection to represent the productions of subsequent periods. Suffice it to say that in the nineteenth-century porcelains, though they are often elegant and finely finished, there is little novelty and much imitation of the types which we have been considering.

<sup>1</sup> There is no evidence that porcelain was made at Canton. Both the ruby-back and armorial wares were sent "in the white" from Ching-tê Chên and decorated in the Canton workshops.

## DESCRIPTIONS OF THE *FAMILLE ROSE* PORCELAIN

520. VASE, of rouleau form, painted chiefly in red and gold. On the body, a close floral scroll with large flowers and small foliage in white and red in a gilt ground. On the neck, a scroll with large flowers in yellow and pink and green with gold foliage on a white ground. On the shoulder, four medallions with dragon scrolls in a ground diapered with red curled scrolls, inset with formal flowers in red and gold. Borders of curled scrolls, *ju-i* heads, and ovals containing flowers, and gadroons.

About 1730. Height, 17 $\frac{3}{4}$  inches.

521. PAIR OF VASES with oval body with return curve above the base, short straight neck, and domed cover. Painted in *famille rose* enamels with touches of gilding. The main design consists of flowering peony, peach and magnolia with birds and a clump of chrysanthemums with butterflies. On the shoulders, a band of *ju-i*-shaped lappets with flowers in a ground of red curled scrolls; band of flowers in a pale opaque blue ground above. On the neck, floral sprays; and above the base, a border of false gadroons enclosing flowers. Cover to match. Base unglazed.

Yung Chêng period (1723-35). Schreiber and Wimborne Collections.

Height, 24 inches. Diameter, 13 $\frac{3}{4}$  inches.

522. VASE with ovoid body, slightly spreading base, short straight neck, and dome-shaped cover with lion knob. Painted in *famille rose* enamels with touches of gilding. The main subject consists of a rock, flowering magnolia, cherry, and peony. Band of flower-shaped lappets on the shoulder, with flowers in a ground of red curled scrolls, entwined with flowering boughs. On the neck, flowering sprays; and above the base, a formal leaf border. Cover to match, with border of pink diaper, and panels of fishes on the flange. Base unglazed. Ornamental wood stand, carved and gilt. Plate 66.

Yung Chêng period (1723-35). Schreiber and Wimborne Collections.

Height, 35 $\frac{1}{2}$  inches. Diameter, 17 inches.

523. LANTERN, of egg-shell porcelain, painted in delicate *famille rose* enamels; mounted on a silver base which fits a porcelain stand. The lantern is hexagonal with oval body contracted above and below. The sides are pierced with open-work patterns, enclosing medallions with landscapes and sages. The open-work is bordered with brocade patterns in colour, inset with medallions of formal flowers and *shou* (longevity) characters. Above and below are pierced panels surrounded by pink and green diaper patterns. Borders of green key fret. The silver base has pierced balustrades and repoussé designs on the sides. The porcelain stand is hexagonal with cloud-scroll feet and open-work sides, pierced in swastika fret patterns with medallions of landscape and flowers. On the top is a flat flange with floral brocade pattern, from which hangs a valance with pierced design of archaic dragon fret enclosing a medallion with *shou* characters. At the corners are *shou* characters painted in black between bands of hatched blue. Plate 67.

Yung Chêng period (1723-35).

Height of the lantern, 11 $\frac{1}{8}$  inches. Total height, 20 $\frac{1}{4}$  inches.

524. DEEP DISH with flat rim, painted in *famille rose* enamels with gilding. In the centre is a design of flowering sprays. On the sides, a brocade pattern of green curled scrolls, strewn with blossoms in colour, and four medallions with floral sprays. On the rim, flowers and fruit—including pomegranate, finger citron, and peach. Four fungus sprays on the bottom.

Yung Chêng period (1723-35). Diameter, 14 $\frac{3}{8}$  inches.



525. PAIR OF DEEP PLATES, of egg-shell porcelain, painted in *famille rose* enamels. Inside, a six-foil medallion with lady and children grouped in front of a table and vases. On the sides, a blue matting diaper pattern. On the rim, a band of pink hexagon diaper, broken by three panels with fruit and flowers. On the reverse, the sides are covered with ruby-red enamel; and the rim decorated with swastika fret pattern in light and dark ruby-pink, interrupted by three etched medallions with dragon and scrolls. *Plate 68.*

*Yung Chêng period (1723-35). Diameter,  $8\frac{1}{8}$  inches.*

526. PAIR OF DEEP PLATES with slanting rims, painted in *famille rose* enamels. In the centre, a peony spray, and on the rim, sprays of prunus, lily, and aster. On the reverse, the sides and rim are covered with ruby-red enamel. *Plate 69.*

*Yung Chêng period (1723-35). Diameter, 8 inches.*

527. PAIR OF DEEP PLATES with slanting rims. Egg-shell porcelain, painted in enamel colours with scenes illustrating various methods of fishing. In the centre are fishermen with nets and creel. On the rim, landscape with boats and persons fishing with rod, spear, nets, etc. The water is represented by washes of a lustrous green enamel. On the back are three sprays of flowers. *Plate 69.*

*Yung Chêng period (1723-35). S. E. Kennedy Collection. Diameter,  $8\frac{1}{4}$  inches.*

528. FIVE DISHES of saucer shape. Painted in *famille rose* enamels. In the middle, a design suggesting a flower with eight petals, in the centre of which is a medallion with a red lotus design. The petals are alternately blue and pink with formal lotus scrolls reserved. Borders of pink quatrefoil pattern.

*Yung Chêng period (1723-35). Diameter,  $8\frac{5}{8}$  inches.*

529. FIVE BOWLS with flanged rims and wavy edges, and saucer-shaped covers. Egg-shell porcelain, painted in *famille rose* enamels. On the outside, four mirror-shaped panels with flowering plants and birds, ladies and children in a brocade ground of gilt lotus scrolls, edged with brown, and inset with blue flowers. On the rims are four lily sprays. Inside is a formal lotus flower and border of pink lozenge pattern, inset with flowers, broken by four medallions with flowering plants. Covers to match. *Plate 70.*

*Yung Chêng period (1723-35). Diameter, 6 inches.*

530. TWELVE PLATES with deep centres, and slanting rims with wavy edge. Egg-shell porcelain, similarly decorated. *Plate 70.*

*Diameter,  $8\frac{1}{4}$  inches.*

531. PART OF A TEA SERVICE—teapot, bowl, tea-jar, coffee cup, and milk-jug. Painted in *famille rose* enamels with panels of landscape, rockery, phoenix, and flowering plants in a ground of black hexagon diaper pattern. The panels are leaf-shaped and edged with gilt foliage.

*Yung Chêng period (1723-35).*

*Height of teapot,  $4\frac{1}{4}$  inches. Diameter of bowl,  $5\frac{1}{2}$  inches.*

532. BOWL, painted in *famille rose* enamels with rose peonies, flowering plants, and birds in an irregular border of black hexagon diaper, edged with black and gold. Inside is a border of oblique leaves in gold and pink scrolls. Silver band on rim.

*Yung Chêng period (1723-35). Diameter,  $5\frac{1}{2}$  inches.*

Formerly in the Beckford Collection.



522. FAMILLE ROSE VASE.

*Yung Cheng period.*







523. FAMILLE ROSE LANTERN.

Yung Cheng Period (1723-1735).







525. RUBY-BACK PLATE.

Yung Chêng Period (1723-1735).





526



527

YUNG CHENG EGG-SHELL PORCELAIN PLATES.







529



530

FAMILLE ROSE PORCELAIN.

*Yung Chêng period.*





536. CH'EN LUNG VASE.







539. EGG-SHELL PORCELAIN LANTERN.



533. BOWL, of globular form, with contracted mouth, in the shape of a Buddhist begging-bowl. Finely painted in *famille rose* enamels with cocks, hens and chickens, and a poetical inscription with seals.

*Mark of the Yung Chêng period (1723-35) in six characters in blue.*

*Diameter, 5½ inches.*

This bowl was formerly in the possession of Lord Kitchener.

534. VASE with pear-shaped body and two elephant-head handles with rings. Fine porcelain, delicately painted in *famille rose* enamels with a lady and boy on a terrace overlooking rocks and flowering trees.

*Yung Chêng period (1723-35). Height, 6¼ inches.*

The porcelain is a beautiful white and rather glassy composition, and the painting recalls in style that of the celebrated *Ku Yüeh Hsüan* glass.

535. PUNCH-BOWL, painted in *famille rose* enamels with gilding, in Mandarin style. Large panels with groups of figures in gardens, and smaller panels with vases of flowers, the spaces between filled with red-coloured and gilt diapers. Inside, a medallion with vases of flowers, and composite borders of floral ornament and diaper patterns.

*Ch'ien Lung period (1736-95). Diameter, 11½ inches.*

536. VASE, of slender oval form, with tall straight neck and flaring mouth. Painted in delicate *famille rose* enamels with flowering tree and peonies: the designs elegantly spaced. Plate 71.

*Seal-mark in red of the Ch'ien Lung period (1736-95). Height, 14 inches.*

537. PUNCH-BOWL with rounded sides and deep foot rim. Painted in underglaze blue and *famille rose* enamels with gilding. On the outside, a garden scene with rock and phoenix, flowering plants, and two pheasants. On the inside, sprays of peonies and lilies, and a composite border with floral arabesques and trellis patterns.

*Ch'ien Lung period (1736-95). Diameter, 16 inches.*

538. PAIR OF VASES with ovoid bodies, and short, slightly contracted necks; egg-shell porcelain with orange-peel glaze. Painted in Mandarin style with two scroll-edged panels, surrounded by a brocade pattern of gilt floral scrolls, inset with four leaf- and gourd-shaped reserves with floral sprays and insects in pink. In the panels, a shepherd seated outside a house and a beautiful damsel standing before him: the composition of the group suggests European inspiration. Key fret borders gilt. Plate 73.

*Ch'ien Lung period (1736-95). Height, 8 inches.*

539. PAIR OF GLOBE-SHAPED LANTERNS; egg-shell porcelain, delicately painted in mixed *famille rose* and *famille verte* enamels. On the sides are two heart-shaped reserves with flowering plants and butterflies; and between them, a panel formed by four bats enclosing designs of flowering shrubs and birds. In the spaces are floral sprays and butterflies. On the shoulder, a band of *ju-i*-shaped lappets edged with green and painted with floral designs and butterflies in colours in a blue ground. Brocade borders of quatrefoil pattern interrupted by red flowers and medallions with insects. The lanterns are fitted with lacquered wooden collars with cloud-scroll edges and black wood stands of lotus designs. Plate 72.

*About 1800. Height of the lanterns, 7 inches. Total height, 13½ inches.*

540. PERFUME BALL, of globular form, pierced in honeycomb open-work, and painted with *famille rose* enamels on the biscuit. The design consists of six circles, those on the sides enclosing rocks and flowering plants in a pierced ground, the spaces between



being honeycombed; in the circles on the top and bottom are floral designs. The top is open in the centre and the bottom is pierced with a cash-shaped medallion. The circles are bordered with brocade patterns in green and pink with flowers reserved.

*Ch'ien Lung period (1736-95). Height, 3 inches.*

The ball is probably intended to be hung on a cord, filled with fragrant herbs to perfume a room.

541. FIGURE of a pheasant standing on a rock. Painted in *famille rose* enamels, the feathers carefully pencilled; the body and neck in shades of red and the wings in blue and green; the rock in brown. Plate 73.

*Ch'ien Lung period (1736-95). S. E. Kennedy Collection. Height, 15½ inches.*

542. FIGURE of Shou Lao, god of Long Life, with protuberant forehead, holding a peach in his left hand and scroll in his right. Painted in *famille rose* enamels: the robes richly brocaded with dragon medallions, enclosing *shou* (longevity) characters, in a yellow ground with gourd-vine and bats in colour.

*Ch'ien Lung period (1736-95). Height, 11¼ inches.*

543. PAIR OF FIGURES of Arhats seated on thrones, one holding a pagoda in his left hand, and the other holding a "mongoose." Painted in *famille rose* enamels. On one the cloak is yellow with black border with green scrolls. The under-robe is green with patterns of floral medallions and fruit in colours. The flesh is white and the hair blue. On the other the cape is red with black border with green circles, and the under-robe is yellow with floral medallions in colour. The seats of each are bordered with diaper patterns, and there is a hole for offerings at the back of each figure. Carved wood stands. Plate 74.

*Ch'ien Lung period (1736-95). Height, 16½ inches.*

The Arhats, or Lohan, are apostles of Buddha. There were originally sixteen of them; but their number was afterwards increased. The pagoda is sometimes held by Rahula (the eleventh), and sometimes by Nagasena (the twelfth); and the creature which looks like a lion-cub is probably intended for the mongoose which is the attribute of Nakula (the fifth).

544. TWO FIGURES of the star-gods of Long Life and Rank, Shou Hsing and Lu Hsing. Both in mandarin robes, the one (Lu Hsing) with an official cap. Painted in *famille rose* enamels. Robes richly brocaded with formal patterns in grounds of red, pink, green, and blue. The hands are restored. The heads are removable, and the faces are pierced with holes for moustache, beard, and whiskers. The head-dress of the god of Rank is in black and gold, and the god of Long Life wears a collar with *ju-i*-shaped pendants. A hole at the back for offerings.

*Late 18th century. Height, 24 inches.*

545. PAIR OF FIGURES, a lady and a boy, standing on square bases and elaborate plinths. Porcelain, painted in *famille rose* enamels with gilding. The lady has black hair done up in a knob on the top of her head. She wears a pink cape with collar of black, red, and yellow leaf pattern, and stork medallions in colour; a blue jacket brocaded with flowers in colour, the sleeves turned up in red. The over-robe is pale blue with brocaded patterns of flowers and butterflies in colour, and a pink panel in front with pendent designs in blue and yellow. The under-robe is pink with stork medallions. The base is yellow with cloud-scrolls in colour, and the sides are diapered with brocade pattern and red blossoms. The boy has his hair done in two knobs in black. His arms and shoulders are bare. He wears a yellow tunic, brocaded with flowers and fruit in colour, and pink trousers with *shou*



541

CH'EN LUNG PORCELAIN.



538

(1736-95)







543. FIGURE OF AN ARHAT.

*Ch'ien Lung period.*







545. FIGURE OF A BOY.

Ch'ien Lung Period (1736-1795).





545. PAIR OF FIGURES.

*Ch'ien Lung period.*







546. ALTAR ORNAMENT.

*Ch'ien Lung period.*



(longevity) medallions in pale blue, and red shoes edged with black. The base is pale blue, diapered with pink quatrefoil pattern and blue flowers, with brocade patterns on the sides. The plinths are of a rectangular box form, with the sides pierced with cash medallions and over-hung with pointed drapery designs. They are painted with floral sprays on the sides, and rich brocade patterns in blue and yellow grounds, with stork medallions and flowers on the drapery. Brocaded borders of red and yellow, etc. On the backs are red designs with flowering peony and chrysanthemum scrolls. *Plates 75 and 76.*

*Ch'ien Lung period (1736-95). Height, 43 inches and 41 $\frac{3}{4}$  inches.*

546. PAIR OF ALTAR ORNAMENTS, in the form of elephants caparisoned, carrying beaker-shaped vases on their backs. The elephants' bodies are carefully pencilled in brown and red, and the trappings are painted in rich *famille rose* enamels. On the saddle is a diaper of pink, with brown borders turned up with yellow. Beneath it is a saddle-cloth in red with gilt designs of fruiting peach tree and waves, and green diaper borders with red tassel design below. The head and back are covered with jewelled harness, set with red and turquoise glass pastes. The tusks are made of ivory. The vases are in the form of beakers with bulbous stems and flaring mouths, and four dentate ribs running down the sides; in colour and design they closely imitate cloisonné enamel. In the vases are plants with long slender leaves and red berries—the leaves in green jade, the berries in coral, and a bud in the centre in dark green jade. *Plate 77.*

*Ch'ien Lung period (1736-95). Length of elephants, 24 inches.*

547. FIGURE of a bull with black horns and eyes; the hide carefully pencilled in reddish brown. On an oblong rectangular base which is painted in mixed *famille verte* and *famille rose* enamels; on the top, a tessellated ground with medallions of formal lotus flowers; on the sides, lotus scrolls and formal borders.

*Ch'ien Lung period (1736-95). Length, 14 inches.*



## X

### JAPANESE PORCELAIN

IN spite of their proximity to China the Japanese were very little ahead of Europe in mastering the secret of porcelain, and it was only in the latter half of the seventeenth century that they learnt how to decorate the ware in enamel colours. The centre of the industry was then at Arita, in the province of Hizen; and the Dutch, who had a trading settlement on the island of Deshima, off Nagasaki, are said to have made their acquaintance with the Arita ware at the Nagasaki fair in 1662. What they saw on that occasion was no doubt a good white porcelain daintily painted in *famille verte* enamels with slight but graceful designs, the Kakiemon ware, so-called after a potter of that name. The Dutch merchants also saw the trading possibilities of this material; but they were apparently ill-satisfied with its simple decoration; and tradition has it that one of their number, by name Sieur Wagenaar, persuaded the Arita potters to adopt a more florid style of design based on brocade patterns. This is the reputed origin of the "Old Imari" porcelain, covered as it is with masses of dark and rather impure blue relieved by gilt borders and diaper patterns, and supplemented with red and in a lesser degree with the other enamel colours. This heavily loaded porcelain, though often coarse in material and in design, has certain decorative qualities; and it enjoyed great popularity with the European customers of the Dutch East India merchants. Such indeed was its success that the Chinese themselves were fain to take a lesson from their Japanese pupils; and so closely did they imitate the colour combinations and designs that collectors to-day keep a place for "Chinese Imari" in their cabinets. The Arita factories are still active and still make porcelain for the European market and decorate it in the old style.

## DESCRIPTIONS OF THE JAPANESE PORCELAIN

560. BEAKER with low bowl-shaped body, and tall wide neck with flaring mouth. Decorated with designs partly coloured and partly modelled in relief. On the sides are pairs of figures in relief and flowering shrubs with the blossoms slightly raised, and around the body are dragons.

*Japanese, Imari, ware. Early 19th century. Height,  $27\frac{5}{8}$  inches.*

561. BOTTLE, melon-shaped, with six lobes, small neck, and slightly spreading mouth. Painted in blue with pattern of vine leaves alternating with creepers.

*Japanese, Imari, ware. Height,  $7\frac{1}{4}$  inches.*

562. BOWL with scalloped sides and wavy edge. Painted with underglaze blue and enamel colours. Outside, bands with rock and flowering plants in colours on a white ground, four blue bands with gilt foliage, and four medallions of flowering plants. Inside are chrysanthemum sprays and a medallion of prunus, and formal chrysanthemum flowers in low relief.

*Japanese, Imari, ware. 18th century. Diameter,  $9\frac{1}{2}$  inches.*

563. EWER with pear-shaped body, tall spout, and handle. Painted in dull blackish blue with panels of flowering plants.

*Japanese, Imari, ware. Height, 8 inches.*

564. PLATE with scalloped sides and wavy edge. Painted in pale blue with mountain landscape and two figures on horseback hunting a hare—a subject known as the Love Chase. On the sides, lotus arabesques and the Eight Buddhist Emblems. On the reverse, growing flowers.

*Mark of the Ch'êng Hua period. Diameter, 8 inches.*

A Japanese copy of a well-known Chinese design.

565. PAIR OF VASES with oval bodies, straight wide necks, flaring mouths with wavy edge, and two scroll handles. Painted in blue with fan-shaped panels of flowers and landscape, birds in the background. On the necks, two panels of flying storks and flowers in the background. Border of landscape.

*Mark of Sampo, a 19th-century Arita potter. Height,  $13\frac{1}{8}$  inches.*

566. VASE with pear-shaped body, spreading foot with rounded sides, contracted neck, and wide flat mouth with straight rim. Painted in pale blue with a landscape and pine tree, prunus, and bamboo, and two old men meeting, one with a broom and the other with a rake. Near by are a tortoise and two storks, and above is a flying stork. Border of wavy pattern on the base and foliage scrolls on the lip.

*Japanese, Hirado, ware, 19th century. Height, 17 inches.*

The Hirado factory, also in the Arita district, was originally founded for the private use of the Prince of Hirado.

## XI

### SNUFF-BOTTLES

**D**IMINUTIVE vases and bottles were known in China under the name of *yao ping* (medicine vases) long before the Chinese made acquaintance with snuff. Tobacco was introduced from Manila in 1530, and the term snuff-bottles would be an anachronism before that date. As a matter of fact, the dainty little flagons fitted with spoon-stoppers to ladle out the snuff are rarely, if ever, older than the eighteenth century; and it is safe to say that the bulk of those in our Western collections are of nineteenth-century manufacture. They are, however, in great demand among the well-to-do Chinese; and one or two of them generally stand on a table in the reception-room. No pains are spared to make them attractive, and the best of them are perfect gems of craftsmanship. As may be seen in the cabinet in the Lady Lever Art Gallery, they are made in many materials: quite a number in porcelains of various types, and more in jade, agate, amethyst, turquoise, and other precious stones, besides glass, lacquer, and enamelled or damascened metal. The decorations, which are not less varied, are executed with great skill and are always full of meaning. Further notes on these points and on the materials of which the snuff-bottles are made, will be found in the sections dealing with porcelain and its ornamentation, jade, and hard stones and glass.

## DESCRIPTIONS OF THE PORCELAIN SNUFF-BOTTLES

600. SNUFF-BOTTLE, vase-shaped, with high shoulders and small neck; turquoise glaze spoon stopper mounted with a turquoise.  
*Ch'ien Lung. Height,  $3\frac{1}{2}$  inches.*
601. SNUFF-BOTTLE, of similar form; crackled buff glaze; spoon stopper mounted with coral.  
*Ch'ien Lung. Height,  $3\frac{1}{8}$  inches.*
602. SNUFF-BOTTLE, of similar form; lavender blue glaze.  
*Ch'ien Lung. Height,  $2\frac{3}{4}$  inches.*
603. SNUFF-BOTTLE, of similar form; iron-rust glaze.  
*Ch'ien Lung. Height,  $2\frac{3}{4}$  inches.*
604. SNUFF-BOTTLE, cylindrical, with small mouth; ox-blood red glaze; spoon stopper mounted with spinach-green jade.  
*Ch'ien Lung. Height,  $3\frac{5}{8}$  inches.*
605. SNUFF-BOTTLE, of rouleau form; liver-red glaze.  
*Ch'ien Lung. Height,  $2\frac{3}{4}$  inches.*
606. SNUFF-BOTTLE, of similar form; crackled mustard-yellow glaze.  
*Early 19th century. Height,  $2\frac{3}{4}$  inches.*
607. SNUFF-BOTTLE with ovoid body and small mouth; pale celadon green glaze.  
*Ch'ien Lung. Height,  $2\frac{3}{8}$  inches.*
608. SNUFF-BOTTLE with slender ovoid body and small mouth; minutely crackled, camellia-leaf green glaze.  
*Ch'ien Lung. Height,  $2\frac{3}{4}$  inches.*
609. SNUFF-BOTTLE with ovoid body and small neck; incised design of growing peonies under a blue glaze.  
*Ch'ien Lung. Height,  $2\frac{1}{2}$  inches.*
610. SNUFF-BOTTLE, almost cylindrical, with small straight neck; "robin's egg" glaze, pale lavender-blue sprinkled with pink.  
*Early 19th century. Height, 3 inches.*
611. SNUFF-BOTTLE, vase-shaped, with high shoulders and small mouth; grey crackled glaze with a thin wash of transparent pink.  
*Ch'ien Lung. Height, 3 inches.*
612. SNUFF-BOTTLE, cylindrical, with small mouth; mottled glaze of aubergine, green, amber-yellow, and white.  
*Mark of the Yung Ch'eng period (1723-35). Height,  $3\frac{1}{2}$  inches.*
613. SNUFF-BOTTLE, of similar form; painted in brown with a passage of landscape and the figure of a bearded man walking; the glaze mottled and splashed with yellow and green; spoon stopper with coral cap.  
*Ch'ien Lung. Height,  $4\frac{3}{8}$  inches.*
614. SNUFF-BOTTLE, of similar form; design of a five-clawed dragon pursuing a pearl among clouds, in white, green, and yellow in a black ground; the scales of the dragon are etched; green wave border.  
*Early 19th century. Height, 3 inches.*



615. SNUFF-BOTTLE, cylindrical, with rounded shoulders and small mouth; design of rockery and prunus reserved in a coral-red ground. *Plate 78.*  
*19th century. Height, 3 inches.*

616. SNUFF-BOTTLE, vase-shaped, with high shoulders and small mouth; design of eight lions with brocade balls in underglaze blue in a ground of mottled peach-bloom red; a ninth lion is under the base. Spoon stopper with stained ivory cap.  
*Ch'ien Lung. Height, 3 $\frac{3}{8}$  inches.*

617. SNUFF-BOTTLE, of similar shape with blue dragon medallions in a ground of liver-red glaze; spoon stopper with amethyst cap.  
*Ch'ien Lung. Height, 3 $\frac{1}{2}$  inches.*

618. SNUFF-BOTTLE in form of a leaf; enamelled on the faces with insects and blossoms in green and blue grounds; on the sides, coral-red with good wishes inscribed in gold, namely, *Chi hsiang ju i* (Good fortune in accord with your wishes), and *Yen nien i shou* (Prolonged years, increased longevity); spoon stopper with coral cap. Brocade cover.  
*Mark of the Ch'ien Lung period (1736-95) in red seal characters.*  
*Height, 3 $\frac{1}{2}$  inches.*

619. SNUFF-BOTTLE, of similar form and decoration, but with shagreen pattern enamelled on the sides; spoon stopper with amethyst cap.  
*Same mark. Height, 3 $\frac{1}{4}$  inches.*

620. SNUFF-BOTTLE, of flat flask shape with straight neck; painted in *famille rose* enamels; on one face, a man with staff and characters, *T'ao kung*; on the other, a woman and characters, *Su jo lan*; floral brocade pattern on the sides. Spoon stopper with silver cap mounted with a lion. *Plate 78.*  
*Early 19th century. Height, 3 $\frac{3}{8}$  inches.*

Possibly *T'ao kung* is here the famous *T'ao Yüan-Ming*, a poet and dilettante who lived 365-427 A.D. *Su Jo-lan* was the wife of a governor of *Ch'in Chou* at the end of the 4th century, who was banished; her faithfulness and inconsolable grief became proverbial.

621. SNUFF-BOTTLE, of square form with straight sides and short cylindrical neck; buff pottery with bronze-green glaze, moulded with pots of flowers, inscription and key fret borders; spoon stopper with ornamental metal cap.  
*Mark, in relief, of the Tao Kuang period (1821-50). Height, 3 $\frac{1}{2}$  inches.*

622. SNUFF-BOTTLE, of round flask shape with small mouth and base; ornament moulded in high relief and enamelled red in imitation of Peking lacquer; medallions on the faces with (1) two Taoist divinities on a ground of waves and clouds, (2) Bodhidharma crossing the sea to Japan; on the sides, clouds with emblems of the Eight Immortals and bats. Spoon stopper with ivory cap stained red.  
*Mark of the Chia Ch'ing period (1796-1820). Height, 2 $\frac{5}{8}$  inches.*

623. SNUFF-BOTTLE, in similar style; flattened bottle shape with the Eight Buddhist Emblems and floral scrolls on a ground of key fret. Spoon stopper with coral cap.  
*Mark of the Ch'ien Lung period (1736-95). Height, 2 $\frac{3}{4}$  inches.*

624. SNUFF-BOTTLE, in similar style; flattened oval body with small neck and base; pierced outer casing with dragon and phoenix in clouds; stopper with porcelain cap imitating jade.  
*Mark in gold of the Chia Ch'ing period (1796-1820). Height, 3 $\frac{1}{4}$  inches.*

625. SNUFF-BOTTLE in the form of a high-shouldered jar with wicker casing; the casing is enamelled yellow and the jar dull black with reserves of red inscriptions.  
*Early 19th century. Height, 2 $\frac{3}{8}$  inches.*

626. SNUFF-BOTTLE in the form of a folded lotus leaf with buds and tendrils; enamelled yellowish green on the leaf, transparent green on the stem, and pink on the buds; spoon stopper with stained ivory cap.

*Early 19th century. Length, 3 inches.*

627. SNUFF-BOTTLE, of similar design; filigree handle to spoon.

*Length, 3½ inches.*

628. SNUFF-BOTTLE in the form of opening foliage shoot with white stem and pale green leaves.

*Early 19th century. Length, 3½ inches.*

629. SNUFF-BOTTLE, leaf-shaped, moulded with panels of key fret on the faces and overlapping leaves on the edges; the faces enamelled green, the edges red; spoon stopper with coral knob.

*19th century. Length, 3 inches.*

630. SNUFF-BOTTLE, of flattened flask shape; painted in *famille rose* enamels with processions of children; porcelain cap on spoon stopper.

*Ch'ien Lung mark, but 19th century. Height, 2½ inches.*

631. SNUFF-BOTTLE, similar; on one side, fairies; on the other, an interior with two men and a lady.

*Late 19th century. Height, 2½ inches.*

## DESCRIPTIONS OF THE SNUFF-BOTTLES IN GLASS, HARD STONES, ETC.

640. SNUFF-BOTTLE, of flask shape; smoky quartz; designs in relief—landscape, pine, plantain, and a lion and three cubs.  
*Height,  $3\frac{1}{2}$  inches.*
641. SNUFF-BOTTLE, of flask shape, with two lion-mask handles and rings; amber, carved with mountain landscapes and horsemen, and a tower over a river; spoon stopper with jade-green glass cap.  
*Height,  $3\frac{3}{4}$  inches.*
642. SNUFF-BOTTLE, of flask shape; cloudy quartz crystal; on one side, carved reliefs in mottled grey—pine tree, sage, and attendant; on the back, a landscape and pine in low relief. *Plate 78.*  
*18th century. Height,  $3\frac{3}{8}$  inches.*
643. SNUFF-BOTTLE, flask-shaped, with two lion-mask handles with rings; amber, carved in low relief with a sage and boy under a pine, ducks, and water. *Plate 78.*  
*Height,  $3\frac{3}{4}$  inches.*
644. SNUFF-BOTTLE, flask-shaped; grained white glass imitating agate.  
*Height,  $3\frac{1}{8}$  inches.*
645. SNUFF-BOTTLE, flask-shaped; dark greenish glass imitating jasper, with relief design on one side—a saddled horse tied up to a pillar.  
*Height,  $3\frac{3}{4}$  inches.*
646. SNUFF-BOTTLE, flask-shaped; chalcedony with mocha markings, carved in relief with mountain landscape and rocks, a horseman and attendant, and a sage in a grotto; the ground green and the reliefs in shades of brown. Jade cap on spoon stopper.  
*Height,  $2\frac{3}{4}$  inches.*
647. SNUFF-BOTTLE, flask-shaped; glass imitating jasper, with reliefs on one side of prunus stump and two parrots; spoon stopper mounted with coral.  
*Height,  $2\frac{7}{8}$  inches.*
648. SNUFF-BOTTLE, flask-shaped; brown jasper; relief on one side, an eagle on a rock and a pearl in a cloud; spoon stopper with amethyst cap.  
*Height,  $2\frac{7}{8}$  inches.*
649. SNUFF-BOTTLE, flask-shaped, with two lion-mask handles and rings; chalcedony; spoon stopper with crystal cap.  
*Height,  $3\frac{1}{8}$  inches.*
650. SNUFF-BOTTLE, flask-shaped, with two tiger-mask handles with rings; chalcedony of jade-green colour; on one face, carved reliefs in shades of brown—a pine tree, two figures, and a horse led by a pig-headed man; spoon stopper capped with green jade and red-stained ivory.  
*Height, 3 inches.*
651. SNUFF-BOTTLE, flask-shaped; chalcedony, with brown reliefs of five geese; spoon stopper with green glass cap.  
*Ch'ien Lung period. Height,  $2\frac{3}{4}$  inches.*



652. SNUFF-BOTTLE, of flattened pear shape; glass painted on the interior with landscape and horses and a poem; spoon stopper with cap of amethyst colour.  
*Height,  $2\frac{1}{2}$  inches.*
653. SNUFF-BOTTLE, flask-shaped; glass imitating cloudy green jade; spoon stopper with foiled red glass cap.  
*Ch'ien Lung period. Height,  $2\frac{5}{8}$  inches.*
654. SNUFF-BOTTLE, flask-shaped; chalcedony, with brown reliefs on one side carved with figures in a junk, one with a lute, and a deity above in clouds; spoon stopper with red-stained ivory cap.  
*Height,  $2\frac{1}{2}$  inches.*
655. SNUFF-BOTTLE, flask-shaped, with lion-mask handles with rings; glass imitating amethystine quartz; emerald-green jade cap on stopper.  
*Height,  $3\frac{1}{4}$  inches.*
656. SNUFF-BOTTLE, flask-shaped; glass imitating amethystine quartz, with designs carved in relief—a landscape with building, trees, and domestic animals; spoon stopper with green jade cap.  
*Height,  $3\frac{1}{4}$  inches.*
657. SNUFF-BOTTLE in the form of twin bottles with lobed sides; dark amber-coloured glass; stoppers capped with jade and stained ivory.  
*Height,  $2\frac{5}{8}$  inches.*
658. SNUFF-BOTTLE, of vase shape, with flattened sides; pale green jade carved in low relief with symbolical designs—rocks and waves, maple trees, fungus, and bats holding the knot emblem; spoon stopper with stained red dome-shaped cover.  
*Height,  $2\frac{7}{8}$  inches.*
659. SNUFF-BOTTLE, of vase shape, with tapering body; yellow glass with relief ornament; two oval medallions with *shou* (longevity) characters in seal form, enclosed by scrolls; borders of key fret; jade-green glass cap on stopper.  
*Height,  $3\frac{1}{4}$  inches.*
660. SNUFF-BOTTLE, flask-shaped, with flattened oval body; speckled amethyst glass with reliefs coloured blue, green, purple, and yellow—water-weeds and sporting fishes; jade-green cap on stopper.  
*Height,  $3\frac{5}{8}$  inches.*
661. SNUFF-BOTTLE, flask-shaped; chalcedony; carved reliefs on one side, a pine tree and bats; spoon stopper with red-stained ivory cap mounted with a turquoise. *Plate 78.*  
*Height,  $3\frac{1}{4}$  inches.*
662. SNUFF-BOTTLE, flask-shaped; black lacquer engraved with landscapes and (1) an Immortal, (2) the Spinning Maiden and the Ox-herd; amethyst glass cap on stopper.  
*Hall-mark in four characters engraved beneath, "Chung hung t'ang chih" (made in the Chung-hung hall).*  
*Height, 3 inches.*
663. SNUFF-BOTTLE, flask-shaped; chalcedony, with grey reliefs on one side, with pine and prunus and birds; ruby glass cap on stopper.  
*Height,  $2\frac{3}{4}$  inches.*
664. SNUFF-BOTTLE, flask-shaped; chalcedony, with carved reliefs on one side, a monkey riding a horse, and flying bees; jade cap on stopper.  
*Height,  $2\frac{3}{4}$  inches.*

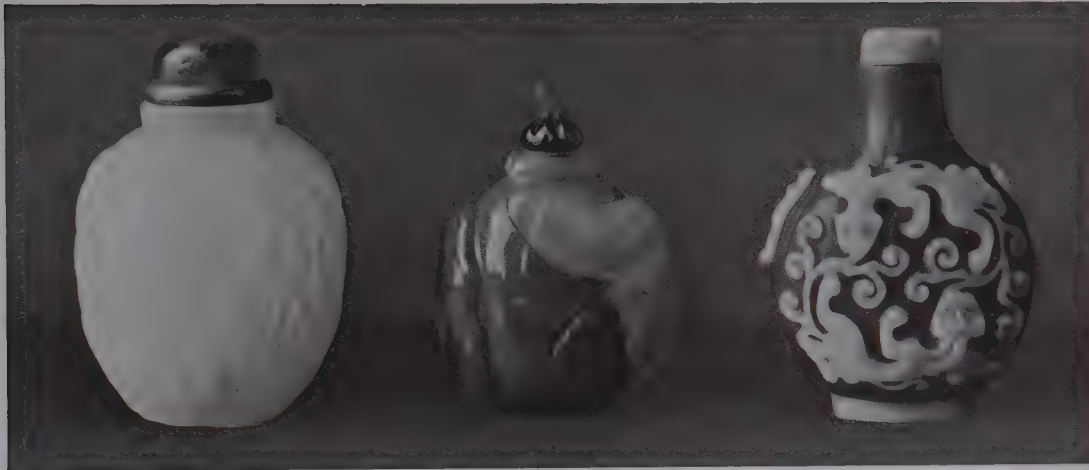


665. SNUFF-BOTTLE, flask-shaped, with two lion-masks and rings; chalcedony with mocha markings, with carved designs of water, lotus, fish, and crab; jade cap on stopper.  
*Height,  $2\frac{7}{8}$  inches.*
666. SNUFF-BOTTLE, flask-shaped; spangled glass imitating aventurine; red-stained ivory cap on stopper.  
*Height, 3 inches.*
667. SNUFF-BOTTLE, flask-shaped; agate; carved designs, (1) dragons emerging from waves and clouds, (2) rock and chrysanthemum; red glass cap on stopper.  
*Height,  $2\frac{3}{8}$  inches.*
668. SNUFF-BOTTLE, of flask shape with straight sides; spinach-green soapstone carved in relief with (1) rock, pine, deer, crane, and bat; and (2) seven seal characters.  
*Height,  $2\frac{1}{4}$  inches.*
669. SNUFF-BOTTLE in the form of a lotus bud; pale grey-green jade carved in relief with stem bound with fillets, a monkey holding a floral spray, and a bee.  
*Height,  $2\frac{1}{2}$  inches.*
670. SNUFF-BOTTLE in the form of a finger citron; chalcedony.  
*18th century. Height,  $2\frac{3}{8}$  inches.*
671. SNUFF-BOTTLE, flask-shaped; grey-green jade with emerald streaks.  
*Height,  $2\frac{3}{8}$  inches.*
672. SNUFF-BOTTLE in the form of a gourd, with tendrils and leaves and two squirrels in high relief on one side; quartz.  
*18th century. Height,  $2\frac{1}{2}$  inches.*
673. SNUFF-BOTTLE in the form of a duck on a lotus; carnelian.  
*Length, 2 inches.*
674. SNUFF-BOTTLE in the form of a persimmon; agate, carved with wavy bands; stalk-shaped cap on stopper.  
*Diameter,  $1\frac{7}{8}$  inches.*
675. SNUFF-BOTTLE in the form of a gourd with tendrils, leaves, and fruit carved in relief; the stem forms the stopper cap; amethystine quartz.  
*Height,  $2\frac{1}{3}$  inches.*
676. SNUFF-BOTTLE in the form of a melon, carved with tendrils, leaves, and fruit; the stem forms the stopper cap; red chert.  
*Length,  $2\frac{3}{4}$  inches.*
677. SNUFF-BOTTLE, fan-shaped; black bronze with designs inlaid in gold threads.  
*Length,  $1\frac{1}{2}$  inches.*
678. SNUFF-BOTTLE, flask-shaped; glass painted in the interior with figures in landscape.  
*Height,  $1\frac{5}{8}$  inches.*
679. SNUFF-BOTTLE in the form of a lotus bud with tendrils, leaves, and buds, and an insect in relief; sapphire glass; on the spoon stopper, a monkey carved in coral.  
*Length,  $2\frac{1}{2}$  inches.*
680. SNUFF-BOTTLE in the form of a finger citron with leaves, stalk, and fruit in relief; the stem forms the cap of the cover; red chert.  
*Length,  $2\frac{7}{8}$  inches.*

681. SNUFF-BOTTLE in the form of a lotus bud with stalk and leaves, on which are a monkey and a bee; amethystine quartz.  
*Length, 2 inches.*
682. SNUFF-BOTTLE in the form of a hill, in chalcedony; on the stopper, a coral bird.  
*Length,  $2\frac{1}{2}$  inches.*
683. SNUFF-BOTTLE, of rounded flask shape; greyish white jade; carved with bats and cloud scrolls; red glass cap on stopper.  
*Height,  $2\frac{5}{8}$  inches.*
684. SNUFF-BOTTLE, of similar form; needle quartz; carved with landscape, trees, and four ducks; jade stopper.  
*Height,  $2\frac{5}{8}$  inches.*
685. SNUFF-BOTTLE, flask-shaped; jade with purple streaks; carved in low relief with landscape and figures; red glass cap on stopper.  
*Height,  $2\frac{1}{2}$  inches.*
686. SNUFF-BOTTLE, flask-shaped; amber; on one side, reliefs of elephant with vase of emblems on its back; jade cap on stopper.  
*Height,  $3\frac{1}{8}$  inches.*
687. SNUFF-BOTTLE, flask-shaped; "mutton-fat" jade with basket-work in relief; amethyst cap on stopper. *Plate 78.*  
*Height,  $2\frac{1}{2}$  inches.*
688. SNUFF-BOTTLE, flask-shaped; brown glass with two passages of marbled red, imitating agate; jade-green glass cap on stopper with red button.  
*Height,  $3\frac{1}{4}$  inches.*
689. SNUFF-BOTTLE, flask-shaped; chalcedony, with greyish white reliefs; on one side, a horseman and attendant and a prunus bough; red cap on stopper.  
*Height,  $3\frac{1}{4}$  inches.*
690. SNUFF-BOTTLE, flask-shaped; amber glass carved on both faces with a parrot; amethyst glass cap on stopper.  
*Height,  $3\frac{1}{8}$  inches.*
691. SNUFF-BOTTLE, flask-shaped; realgar glass; amber glass cap on stopper.  
*Height,  $2\frac{5}{8}$  inches.*
692. SNUFF-BOTTLE, flask-shaped; chalcedony with white reliefs on one side in the form of two horses; coral cap on stopper with archaic dragon design in relief.  
*Height,  $2\frac{1}{2}$  inches.*
693. SNUFF-BOTTLE, flask-shaped; chalcedony with brown markings; on one side, the brown mark is in the form of a lion, the face of which has been cut to match.  
*Height,  $2\frac{1}{2}$  inches.*
694. SNUFF-BOTTLE, flask-shaped, with lion-mask handles with rings; fortification agate; jade cap on stopper.  
*Height,  $2\frac{3}{4}$  inches.*
695. SNUFF-BOTTLE, flask-shaped, with lion-mask handles with rings; dark reddish amber glass; green jade cap on stopper.  
*Height,  $2\frac{7}{8}$  inches.*

696. SNUFF-BOTTLE, of rounded flask shape; veined red jasper with passages of light red; carved designs of rocks, plants, and three monkeys, two of them in light red relief; red cap on stopper.  
*Height,  $2\frac{1}{4}$  inches.*
697. SNUFF-BOTTLE, flask-shaped, with lion-mask handles and rings; composition imitating dark green jade; jade-green glass cap on stopper.  
*Height,  $2\frac{5}{8}$  inches.*
698. SNUFF-BOTTLE in the form of a boy holding a flattened pear-shaped vase, a fan in his left hand; dark purplish amber; neck restored.  
*Height,  $3\frac{1}{4}$  inches.*
699. SNUFF-BOTTLE, flask-shaped, with lion-mask handles with rings; amethystine glass; carved in relief with rocks and bamboos and other plants.  
*Height,  $2\frac{3}{4}$  inches.*
700. SNUFF-BOTTLE, flask-shaped; chalcedony; one side slightly concave and ornamented in relief with a cicada on a rock; red glass cap on stopper.  
*Height,  $2\frac{1}{2}$  inches.*
701. SNUFF-BOTTLE, flask-shaped; white jade with passages of emerald-green; red cap on stopper, carved with an archaic dragon.  
*Height,  $2\frac{3}{4}$  inches.*
702. SNUFF-BOTTLE, flask-shaped; realgar glass; green jade cap on stopper.  
*Height,  $2\frac{3}{4}$  inches.*
703. SNUFF-BOTTLE, flask-shaped; agate; one side slightly concave; carved design of pine tree, monkeys, and bees.  
*Height,  $2\frac{5}{8}$  inches.*
704. SNUFF-BOTTLE, flask-shaped; chalcedony with mocha markings, two of them in the form of ducks.  
*Height,  $2\frac{1}{2}$  inches.*
705. SNUFF-BOTTLE, flask-shaped; black glass, faceted.  
*Height,  $2\frac{1}{2}$  inches.*
706. SNUFF-BOTTLE, flask-shaped; chalcedony; one side slightly concave and ornamented in relief with a rat and vine.  
*Height,  $2\frac{1}{2}$  inches.*
707. SNUFF-BOTTLE, of similar form; chalcedony, with figures of the Twin Genii of Union and Harmony, one holding a large lotus leaf and the other a box.  
*Height,  $2\frac{1}{4}$  inches.*
708. SNUFF-BOTTLE, of similar form; agate; on one side, a dog and lilies in brown relief; and on the other, lotus buds and a bird.  
*Height,  $2\frac{5}{8}$  inches.*
709. SNUFF-BOTTLE, flask-shaped; chalcedony; on one side, reliefs in grey—an eagle on a sheep.  
*Height,  $2\frac{3}{4}$  inches.*
710. SNUFF-BOTTLE, flask-shaped, with lion-mask handles and rings; realgar glass.  
*Height,  $2\frac{1}{2}$  inches.*





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SNUFF-BOTTLES IN PORCELAIN, HARD STONES AND GLASS.





711. SNUFF-BOTTLE, of flattened oval form; banded agate with carved reliefs of rocks and pine trees, the fronds touched with colour; coral cap on stopper.  
*Height,  $2\frac{3}{8}$  inches.*
712. SNUFF-BOTTLE, flask-shaped; black lacquer inlaid with designs in silver wire; on one side, two vases and inscriptions; on the other, an inscription in seal characters.  
*Height,  $2\frac{5}{8}$  inches.*
713. SNUFF-BOTTLE, flask-shaped; blue glass with white reliefs—a pair of archaic dragons on each side, and two lion-mask handles with rings. *Plate 78.*  
*Height,  $2\frac{3}{8}$  inches.*
714. SNUFF-BOTTLE, flask-shaped; agate; on one side, relief ornaments—two deer and a peach tree from which hangs a gourd—all emblems of longevity.  
*Height,  $2\frac{1}{8}$  inches.*
715. SNUFF-BOTTLE, flask-shaped; chalcedony; one side slightly concave and ornamented in relief with pine tree and stork and three seal characters.  
*Height,  $2\frac{3}{4}$  inches.*
716. SNUFF-BOTTLE, flask-shaped; chalcedony; one side slightly concave; relief designs, a horse tethered to a pine tree on one side, and a monkey and bee on the two ends; jade cap on stopper.  
*Height,  $2\frac{1}{2}$  inches.*
717. SNUFF-BOTTLE, similar; design, Chung K'uei with sword and peach, and two bats.  
*Height,  $2\frac{3}{8}$  inches.*  
Chung K'uei (the Japanese Shoki) is a queller of demons, for which purpose he carries a sword.
718. SNUFF-BOTTLE, of flattened flask shape; "mutton-fat" jade with a green band; carved with cloud scrolls, and a lion and tapir-like creature which follow the line of the green.  
*Height,  $2\frac{5}{8}$  inches.*
719. SNUFF-BOTTLE, vase-shaped; opaque white glass with blue reliefs of lotuses and fishes.  
*Height,  $2\frac{3}{4}$  inches.*
720. SNUFF-BOTTLE with flattened oval body and two lion-mask handles with rings; streaked white agate; red cap on stopper.  
*Height,  $2\frac{1}{4}$  inches.*
721. SNUFF-BOTTLE, flask-shaped; chalcedony; red cap on stopper carved with archaic dragon.  
*Height,  $2\frac{5}{8}$  inches.*
722. SNUFF-BOTTLE with flattened oval body; milk-white glass with relief on one side—a horse dappled with pink; jade cap on stopper.  
*Height,  $2\frac{5}{8}$  inches.*
723. SNUFF-BOTTLE, flask-shaped; milk-white glass with design of the eight horses of Mu Wang in relief in black.  
*Height,  $2\frac{3}{4}$  inches.*
724. SNUFF-BOTTLE, of rounded flask shape; streaked milk-white agate; jade cap on stopper.  
*Height,  $2\frac{1}{2}$  inches.*

725. SNUFF-BOTTLE, of square vase shape; conglomerate; amethyst glass cap on stopper.  
*Height,  $2\frac{1}{2}$  inches.*
726. SNUFF-BOTTLE, flask-shaped; transparent glass mottled with brown black.  
*Height,  $2\frac{1}{8}$  inches.*
727. SNUFF-BOTTLE, flask-shaped; chalcedony; one side slightly concave and ornamented with a figure seated on a rock and another in a boat in reddish yellow reliefs; jade cap on stopper.  
*Height,  $2\frac{3}{4}$  inches.*
728. SNUFF-BOTTLE, of flattened vase form; clear glass with design representing a piece of blue brocade tied across the body with a green lily spray in relief.  
*Height,  $1\frac{3}{4}$  inches.*
729. SNUFF-BOTTLE in form of a gourd with vine and fruit in relief; clear blue glass; red cap on stopper in form of a stalk.  
*Height,  $2\frac{1}{2}$  inches.*
730. SNUFF-BOTTLE in form of a nut; chalcedony; one side hollowed out and ornamented with designs in brown and black, slightly raised in parts—a tree, bird, and animal.  
*Height,  $1\frac{3}{4}$  inches.*
731. SNUFF-BOTTLE in form of a fruit; carnelian with lily bud and foliage, and prunus and insects in relief; silver cap on stopper in the form of a stalk and leaf.  
*Height, 2 inches.*
732. SNUFF-BOTTLE, vase-shaped; root of amethyst, ornamented with gourd vine in relief; jade-green glass cap on stopper.  
*Height,  $2\frac{5}{8}$  inches.*
733. SNUFF-BOTTLE with ovoid body; chalcedony, with reliefs, a butterfly, and lotus leaf; stalk-shaped cap on stopper. *Plate 78.*  
*Height,  $1\frac{3}{4}$  inches.*
734. SNUFF-BOTTLE in the shape of a fruit; blue chalcedony, with leaves in relief on the sides and flower at base.  
*Height,  $2\frac{3}{8}$  inches.*
735. SNUFF-BOTTLE, flask-shaped; chalcedony; on one side, Liu Hai with his toad and string of cash in relief; on the other, a bat; red cap on stopper.  
*Height,  $2\frac{1}{4}$  inches.*
736. SNUFF-BOTTLE in form of a nut; chalcedony with white reliefs in the form of seed-pods, etc.; jade cap on stopper in form of a stalk.  
*Height,  $3\frac{3}{8}$  inches.*
737. SNUFF-BOTTLE in the form of a date; black quartz crystal with white reliefs; ornamented with foliage and tendrils, a butterfly, and five seal characters conveying a wish for happiness, rank, and long life.  
*18th century. Height,  $3\frac{1}{8}$  inches.*
738. SNUFF-BOTTLE in form of a finger citron with stalk and leaves in relief; mutton-fat jade; red cap on stopper.  
*Height,  $2\frac{3}{4}$  inches.*
739. SNUFF-BOTTLE in the form of a marrow with tendril and leaf and two butterflies in relief; carnelian; jade stopper cap in form of a stalk.  
*Height,  $2\frac{5}{8}$  inches.*

740. SNUFF-BOTTLE, of flattened vase form; buff jade with reddish reliefs; on the ends' a man carrying a palm leaf, and a lion at the foot of a palm tree.  
*Height,  $2\frac{3}{8}$  inches.*
741. SNUFF-BOTTLE, flask-shaped with straight sides; coral.  
*Height,  $2\frac{1}{2}$  inches.*
742. SNUFF-BOTTLE, gourd-shaped; conglomerate.  
*Height,  $2\frac{3}{8}$  inches.*
743. SNUFF-BOTTLE, flask-shaped; smoky quartz, engraved with flowering asters; red cap on stopper carved with an archaic dragon.  
*Height,  $2\frac{1}{2}$  inches.*
744. SNUFF-BOTTLE, flask-shaped; agate.  
*Height, 2 inches.*
745. SNUFF-BOTTLE, flask-shaped, with panelled sides and two lion-mask handles with rings; in one panel, a chrysanthemum and butterfly in low relief; in the other, a lotus with flower and foliage in high relief; quartz crystal; jade cap on stopper.  
*Height,  $2\frac{3}{8}$  inches.*
746. SNUFF-BOTTLE, of flattened vase form, with two elephant handles and loose rings; carnelian with designs in low relief—a lotus flower and duck on a leaf; stiff plantain leaves on the neck; cap of stopper to match.  
*Height,  $2\frac{3}{8}$  inches.*
747. SNUFF-BOTTLE with flattened ovoid body; realgar glass; relief designs of tripod vases and archaic dragons.  
*Height,  $2\frac{1}{2}$  inches.*
748. SNUFF-BOTTLE in the form of a melon with foliage and fruit in relief; agate.  
*Height,  $2\frac{1}{2}$  inches.*
749. SNUFF-BOTTLE made of an oval bean with silver neck.  
*Height,  $2\frac{1}{2}$  inches.*
750. SNUFF-BOTTLE, of flattened pear-shape; "mutton-fat" jade carved in low relief with Taoist figures; on one side, Liu Hai with cash and toad under a pine tree; on the other, a rock and fungus and figure holding a vase emitting exhalations.  
*Height,  $2\frac{7}{8}$  inches.*
751. SNUFF-BOTTLE in form of a fruit; chalcedony; ornamented with a marrow vine and butterflies in relief; stopper cap in form of a stalk. *Plate 78.*  
*Height, 3 inches.*
752. SNUFF-BOTTLE in form of a flattened ovoid vase; light grey-green jade with patches of lavender and emerald; amethyst glass stopper.  
*Height,  $3\frac{1}{4}$  inches.*
753. SNUFF-BOTTLE, flask-shaped; smoky crystal, engraved with prunus and bamboo and butterflies.  
*Height,  $2\frac{1}{2}$  inches.*
754. SNUFF-BOTTLE in the form of a fruit; chalcedony, carved with figure of Chung K'uei in high relief with raised sword, and five bats.  
*Height,  $2\frac{3}{8}$  inches.*



755. SNUFF-BOTTLE in form of a rectangular flask with cicada designs in relief on the sides, with rings; ruby-red glass.  
*Height,  $2\frac{1}{4}$  inches.*
756. SNUFF-BOTTLE in form of a flattened oval vase; soapstone carved in low relief with bats and fungus clouds.  
*Height,  $2\frac{3}{4}$  inches.*
757. SNUFF-BOTTLE, of flattened flask shape; turquoise matrix; red cap on stopper.  
*Height,  $1\frac{7}{8}$  inches.*
758. SNUFF-BOTTLE in the shape of a fruit; chalcedony; jade cap on stopper.  
*Height,  $2\frac{3}{4}$  inches.*
759. SNUFF-BOTTLE, of flattened ovoid form; grey jade with green patches; carved with rock, stork, and pine tree.  
*Height,  $2\frac{1}{2}$  inches.*
760. SNUFF-BOTTLE, vase-shaped, with *ju-i* handles; agate.  
*Height,  $2\frac{1}{4}$  inches.*
761. SNUFF-BOTTLE in the form of an egg-fruit; brown agate with light red reliefs on one side—a rock, pine tree, and monkey attacked by a bee; red stalk-shaped cap on stopper.  
*Height, 3 inches.*
762. SNUFF-BOTTLE, flask-shaped; quartz crystal with green relief on one side, an eagle on a bamboo.  
*Height,  $2\frac{1}{8}$  inches.*
763. SNUFF-BOTTLE in form of a peach; agate; sprays of foliage and a bat on the shoulder; blossom-shaped mouth; onyx stopper.  
*Height,  $2\frac{1}{2}$  inches.*
764. SNUFF-BOTTLE, of rounded flask shape; black glass engraved with chrysanthemums on one side and inscription on the other.  
*Height,  $2\frac{1}{4}$  inches.*
765. SNUFF-BOTTLE, flask-shaped, with lion-mask handles and rings; domed cover with cable band round the knob; crystal.  
*Height,  $2\frac{3}{8}$  inches.*
766. SNUFF-BOTTLE, flask-shaped, with monster-mask handles and rings; concave faces; crystal glass.  
*Height,  $2\frac{1}{2}$  inches.*
767. SNUFF-BOTTLE, double gourd shape; crystal.  
*Height,  $1\frac{7}{8}$  inches.*
768. SNUFF-BOTTLE in form of a wall-vase with pear-shaped body, two loop handles, and flat back; crystal with design of lotus and crane carved in low relief.  
*Height,  $2\frac{1}{2}$  inches.*
769. SNUFF-BOTTLE with pear-shaped body, and two archaic dragons in high relief; crystal.  
*17th century. Height,  $2\frac{1}{8}$  inches.*
770. SNUFF-BOTTLE in form of a vase with ovoid body and neck slightly contracted; two handles in the form of archaic dragons running the length of the sides; crystal; engraved with *shou* (longevity) characters and borders of *ju-i* heads and pointed leaves.  
*Height,  $2\frac{5}{8}$  inches.*





781. JADE VASE. CH'EN LUNG PERIOD.

(1736-95).

## XII

# CHINESE JADE, HARD STONES, AND GLASS

### CHINESE JADE

WHEN Sir Walter Raleigh brought from the West Indies some specimens of nephrite, which rumour said was able to cure certain stomachic troubles, he called them by the Spanish name, *piedra di hijada*, or stone of the loins. Our word "jade" clearly derives from this expression, through the medium of the French rendering *pierre de l'éjade*. Jade is found in many parts of the world, but by far the most important sources of supply are in Central Asia; and nowhere are its virtues more appreciated than in China. Indeed, there is something almost sacred about the stone in Chinese eyes. To the Taoist mystics it was the food of the Immortals; and it is a widespread practice in China to mingle powdered jade with the food-offerings buried with the dead. In literature jade is the embodiment of all that is precious and beautiful. It is to Chinese metaphor what gold is to the European. Shakespeare's "golden girls" would assuredly be rendered "jade maidens" by the Chinese poet; and where we use the common-place, "worth its weight in gold," the Chinese would say, "precious as jade."

Both the English jade and the Chinese *yü* are comprehensive terms covering two mineralogically distinct stones, nephrite and jadeite. In composition nephrite is a silicate of lime and magnesia, belonging to the amphibole or hornblende group of minerals: jadeite is a silicate of sodium and aluminium, belonging to the pyroxene group. Jadeite is slightly harder than nephrite, the former being 7 on Moh's scale to 6 or 6.5 of the latter; but both are harder than felspar. It is also heavier, having a specific gravity of 3.3 to 3.4 as compared with the 2.9 to 3.1 of nephrite. Jadeite is easily fusible: nephrite burns white and cloudy, but fuses with difficulty. But these differences are more real than apparent; and to the eye the two minerals are so much alike that neither the Chinese nor the European amateur troubles to distinguish them.

Nephrite is found on the hills of Western China; but the main Chinese supplies for many centuries came from Turkestan, where it was quarried in the mountains or fished from the rivers. The gradual drying up of the Turkestan rivers, which has been going on since the tenth century, has materially affected the jade industry in that region. Both nephrite and jadeite in a pure state are white; but both as a rule have become more or less impregnated with such metals as manganese and chromium, and, above all, iron. This causes discoloration, which may be local or may affect the whole piece. The coloration of nephrite is usually in some shade of green, ranging from grey-green and the sea-green of celadon porcelain to



deep spinach-green; but there are many other shades, one of the rarest being black.

Jadeite is obtained from Burma and Western Yunnan. Typical colours are apple-green and lavender; but the most prized variety is strewn with spots of brilliant emerald-green and is distinguished by the name of *fei ts'ui*.

Other precious varieties of jade, enumerated by a Chinese writer, include pure white; pure white with vermilion spots; mutton-fat, a more opaque white; bees-wax yellow; cinnabar red; ink-black; and spinach-green strewn with gold specks. Jade has almost always a certain degree of translucency, some of the jadeites being much more translucent than nephrite. It is a tough, fibrous material, capable of taking a high polish and admirably suited for the glyptic art. Great value is attached to pieces of pure colour; but jades with broken tints, though less valuable intrinsically, are often rendered artistically precious by the skill of the Chinese jade-cutter, who has used the contrasting colours to bring out the features of his design.

Jade-cutting in China is an art of great antiquity, but the modern Chinese lapidary still finds the methods and implements of his remote ancestors sufficient for his work. He uses a treadle lathe and bowstring drills: his toothless saws and smooth-faced drills are whetted with sand and various kinds of powdered stone; and the final polishing, a work of great care, is done with the aid of jewel dust prepared from ruby and sapphire crystals. With these tools he works with infinite skill and patience, cutting out from the solid block the most elaborate forms and intricate ornaments. But the test of good workmanship in jade is the finish. There will be no sharp angles, no traces of inequality: every chink and cranny of the design is searched by the polishing tools, until the hard stone has the appearance of some soft, plastic material like wax modelled by deft fingers.

Carved jade was much used in ancient times for ceremonial purposes, and many finely wrought specimens have been recovered from tombs. It has always been a favourite material for personal ornaments, mostly small objects exquisitely carved, and in larger pieces for the adornment of the rooms and tables of the rich. Its history is the history of Chinese art; but we are not concerned here with its earlier phases. The jades in the Lady Lever Art Gallery, like the bulk of those in Western collections, are of comparatively recent date.

The early Manchu emperors were patrons of the jade-cutter's art, and schools for lapidaries were established by them at Peking. The Emperor Ch'ien Lung (1736-95) was a confirmed collector of *objets d'art*, and jade was one of his specialties. Such an example was widely followed by the Court, and jade-collecting became the fashion. Illustrated catalogues and treatises were published, and the technique of the work was studied as never before. As a result, the jade-cutters worked with unrivalled skill, and the Ch'ien Lung jades are often veritable *tours de force*,



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AMETHYST VASE AND JADE BOWL.



the designs being hardly less extravagant than those of the contemporary rococo art of Europe. Another feature of the Ch'ien Lung jades is a whole-hearted imitation of the antique; and that will explain why so many obviously archaic designs occur in modern jade collections. As for the nature of the objects made by the jade-carver, it would be wearisome to enumerate their variety. Enough to say that there is practically nothing of an ornamental nature required by a person of taste that has not been supplied by the jade-cutter.

Since the eighteenth century the lapidary's art, like so many others in China, has tended to decadence. The later jades are hackneyed in design and often lacking in finish. But since jade-collecting became fashionable in the West, a vast quantity of inferior carvings have been made for the European market. Their workmanship is generally feeble, and they have little to recommend them except the natural beauty of the stone.

But jade is not the only stone favoured by the Chinese lapidary. He has made many beautiful ornaments in lapis lazuli, turquoise, agate, onyx, root of amethyst, and rock crystal. They are wrought in the same manner as the jades and call for no special description. But the material which approaches jade most nearly in general appearance, and indeed is sometimes mistaken for it, is soap-stone or steatite. When carefully worked it has much of the waxy lustre of polished jade; but it is in reality a far softer substance and easily scratched with a knife. A few specimens in the Collection are enough to show that good work is done in this stone; but triumphs in such a material are easily won, and its reputation has suffered from the quantities of coarse and worthless carvings which have flooded the market.

### CHINESE GLASS

The few specimens of late Chinese glass in the Collection are hardly sufficient excuse for opening up the history of glass manufacture in China. It will be enough to say that, like that of enamels, to which it is nearly related, it was introduced from Western Asia; and that it was first practised in China in the fifth century. Specimens of early Chinese glass, previously almost unknown in the West, have reached us in recent years, and it is probable that we shall soon have sufficient material for an adequate study of the subject. But hitherto our collectors have only been acquainted with the glass of the Ch'ing dynasty, and that is all that need be considered in the present catalogue.

One of the chief centres of the glass industry is Poshan, in the province of Shantung. The necessary raw materials abound in this neighbourhood, and glass of all kinds is made, both in finished goods ready for the market or in the form of lumps or rods, which are worked up elsewhere. Among the various industrial establishments founded by the Emperor K'ang Hsi at Peking in 1680, and placed under the supervision of the Board of Works, was a glass factory which ministered



chiefly to the needs of the Imperial household. The raw material obtained from Poshan was worked up here with consummate skill, and the finished articles were often engraved with the reign-mark of the Emperor.

Chinese glass is usually made up into small and ornamental objects such as snuff-bottles, vases for a single flower, bowls, and the furniture of the writing-table. It is, in fact, treated almost like a precious stone, and worked with elaborate care. The clear glass is generally decorated by enamel painting, which is often applied to the inside of the vessel so that the colours are protected from external wear. This is done even in the case of snuff-bottles; and extraordinary patience and skill are needed to manipulate a brush through the small hole in the neck of a tiny flagon. But greater play is made with the opaque glasses, white or coloured with metallic oxides. These will be seen built up in layers of contrasting colours, and carved like jade or onyx with the lapidary's tools. By skilful tinting or blending differently coloured glass, imitations are made of jade and other stones clever enough to deceive.

There are many good specimens of this cameo-cut glass in the Collection of snuff-bottles, besides two important vases of Imperial Peking glass which are exhibited with the hard stones. One of these latter (Plate 81), with an elegantly carved design in blue superposed on opaque white, has a seal with the signature *Ku Yüeh Hsüan*, the studio-name of Hu, a celebrated director of the Imperial factory who flourished about 1730.

## DESCRIPTIONS OF THE CHINESE JADE, HARD STONES, AND GLASS

780. PAIR OF DISCS, in "mutton-fat" jade, carved in relief with buildings and groups of boys on one side. In one of the groups children are playing at dragon procession; in the other they are working a mill. On the reverse is mountain landscape with pine trees, deer, storks, and fungus. The discs are mounted in black wood stands, carved in open-work.  
*Diameter,  $7\frac{1}{4}$  inches.*
781. VASE, of pilgrim-bottle form, with two handles in the form of flowers and foliage with loose rings attached. Dome-shaped cover with flower knob. Dark mottled green jade, carved with designs in relief. On each side is a large medallion, with a rosette in the centre from which radiate formal floral arabesques, and *ju-i* heads. Round this design are ranged the Eight Buddhist Emblems. Borders of key fret and *ju-i* heads. Richly tooled stand of copper gilt. *Plate 79.*  
*Height, 14 inches.*
782. SHALLOW BOWL with slightly contracted mouth; two handles with phoenix heads and loose rings. On the sides are six ribs in relief. Greenish grey jade with patches of brown, carved in low relief on the sides with ogre heads and arabesque patterns. Pierced black wood cover with lion knob.  
*Diameter, 9 inches.*
783. SHALLOW BOWL with slightly contracted mouth and four cloud-scroll feet. Two handles of archaic dragon form with loose rings attached. "Mutton-fat" jade. The sides carved in low relief with the Eight Buddhist Emblems, and borders of lotus scrolls and archaic fret patterns.  
*Diameter,  $7\frac{3}{4}$  inches.*
784. WATER VESSEL in the form of a double bowl, with straight sides; four boys carved in full relief holding on to the sides and looking over. "Mutton-fat" jade with a few patches of brown. Carved wood stand. *Plate 80.*  
*Length, 6 inches.*
785. PAIR OF RECTANGULAR PLAQUES, of "mutton-fat" jade, elaborately carved and pierced with design of dragons in lotus scrolls. Mounted in open-work frames of carved wood, with stands in which are deer and pine tree and scroll borders.  
*Total height,  $7\frac{1}{8}$  inches.*
786. PAIR OF PRICKET CANDLESTICKS with saucer-shaped trays on three cloud-scroll feet. Inside of each tray is a tortoise and snake, and on the back of the tortoise a duck standing with outspread wings supporting the pricket, which has a small grease-tray attached. The saucer is carved inside with wave pattern, and outside with a band of stiff petals. Mottled green jade, clouded in parts with grey.  
*Height,  $10\frac{1}{2}$  inches.*
787. BOWL with contracted mouth, in the form of a Buddhist alms-bowl. "Mutton-fat" jade. Carved in high relief on the outside with bats in clouds above a pattern of crested waves. Inside are cloud scrolls. Elaborately carved wood stand. *Plate 81.*  
*Diameter,  $6\frac{5}{8}$  inches.*
788. BUCKLE of pale green jade, tongue-shaped, with button below. Carved with the head of a dragon and small archaic dragons in full relief.  
*Length,  $3\frac{5}{8}$  inches.*

789. FIGURE of a Buddha, seated and holding a vase in his clasped hands, crown on head and hair done in a spiral knot. Greenish grey jade. Probably Siamese.  
*Height,  $6\frac{3}{4}$  inches.*
790. SHALLOW BOWL, of greenish grey jade, deeply carved inside with floral sprays. On the outside are water, storks, and rushes in low relief.  
*Diameter,  $7\frac{1}{8}$  inches.*
791. SHALLOW BOWL with lobed sides, and two handles in the form of blossoms and foliage with loose rings attached. Dark spinach-green jade, mottled and streaked. The lobes and outside are bordered with a foliage design in low relief.  
*Diameter,  $10\frac{1}{4}$  inches.*
792. KNIFE with curved blade, and mottled greenish grey jade handle carved with a horse's head and acanthus leaves. Silver harness on the head, and eyes set with rubies.  
*Indian workmanship. Length,  $15\frac{1}{2}$  inches.*
793. ORNAMENT, of mottled jade—grey, green, and black—of irregular form. Carved to represent mountains on which are deer and fungus, bamboos, peach, prunus, etc., a bat and crane—all emblems of long life and happiness.  
*Early 18th century. Length,  $4\frac{7}{8}$  inches.*
794. SOAPSTONE FIGURE of Ho Shang, god of Contentment, leaning on his bag of treasures. Of warm white colour, with hair etched with brown, the scanty robes bordered with etched and gilt brocade designs. He is seated on a quatrefoil base of reddish soapstone, with etched borders of lotus scrolls on a wave pattern ground.  
*Height,  $3\frac{3}{4}$  inches.*
795. FIGURE of Shou Lao, god of Long Life, holding a staff, on which hangs a gourd, in his right hand and in his left a peach. Yellowish white soapstone, clouded with red. He stands on a dark mottled brown soapstone base, mounted on a plinth of similar material, which is hollowed out underneath and pierced on the front with two panels of trellis pattern.  
*Height,  $19\frac{7}{8}$  inches.*
796. DOUBLE VASE in the form of a globular bowl held up by branches of fungus. On one side is a magnolia flower on which is carved a bat. Clouded yellow agate. Carved wood stand.  
*Height,  $4\frac{1}{2}$  inches.*
797. ORNAMENT, of chalcedony, carved with branches of pine on one side, and prunus on the other. The stone is of greenish grey with tones of mauve. Stained ivory stand carved with pine and prunus patterns.  
*Length,  $4\frac{1}{2}$  inches.*
798. BUCKLE ORNAMENT, of variegated chalcedony, carved in open-work with the character *fu* (Happiness) surrounded by two archaic dragons. Underneath are cloud scrolls.  
*Length, 4 inches.*
799. BUCKLE ORNAMENT, shell-shaped, of variegated chalcedony; the top carved in open-work with two archaic dragons.  
*Length,  $3\frac{5}{8}$  inches.*
800. LIBATION CUP in the form of a cup-shaped fungus, supported by fungus sprays on the sides. On the lip is carved a bat in high relief. Chalcedony of mauve tint. Carved wood stand.  
*Height, 5 inches.*





827



787

CHINESE GLASS VASE AND JADE BOWL.







826. CHINESE GLASS VASE.

*Ch'ien Lung period.*



801. FIGURE of Ho Shang seated on a rock, petting a lion. Amethystine quartz. Carved wood stand.  
*Height,  $2\frac{1}{4}$  inches.*
802. VASE in the form of a magnolia flower with foliage and bats, and spray of peony. Root of amethyst. *Plate 80.*  
*Height,  $4\frac{1}{2}$  inches.*
803. VASE in the form of tree-trunk with branches of prunus and fungus attached, and a large finger citron. Root of amethyst.  
*Length,  $4\frac{1}{4}$  inches.*
804. ORNAMENT in the form of a pair of dogs playing. On the tail of one is perched a puppy. Smoked quartz.  
*Length,  $5\frac{1}{8}$  inches.*
805. BOWL with rounded sides and flanged rim. Smoked crystal. Carved on the outside with lotus designs and wave border.  
*Diameter,  $4\frac{3}{8}$  inches.*
806. SEATED FIGURE of an Arhat nursing a "mongoose." In his left hand is a *ju-i* sceptre. Smoked crystal.  
*Height,  $3\frac{1}{2}$  inches.*  
The Arhat with the mongoose is Nakula (see No. 543).
807. VASE, of flattened oval form, with short straight neck and two handles issuing from dragon heads. Crystal. The sides are channelled with vertical lines. Japanese silver mount and cover with open-work and carved floral designs and pearls. The stand has four cloud-scroll feet.  
*Height,  $6\frac{7}{8}$  inches.*
808. BRUSH-REST, of hill form, with three small peaks, cut at the top. Rock crystal.  
*Length,  $4\frac{1}{2}$  inches.*
809. PAIR OF CRYSTAL BALLS mounted on wooden pedestals.  
*Diameter,  $3\frac{1}{4}$  inches.*
810. DOUBLE VASE in the form of vases with flattened ovoid body, two dragon-scroll handles, and dome-shaped cover with lion knob. On the sides are pine trees, fungus, and bats, carved in high relief. Borders of key fret pattern. At the ends are fungus plants and pine boughs. Rock crystal.  
*Height, 9 inches.*
811. DOUBLE VASE, of somewhat similar form, with elephant handles with loose rings attached. On the sides are branches of pine and bamboo, and at one end is a cup-shaped fungus with pine branches in relief. At the other end is a bamboo trunk and a phoenix, and round the base are sprays of fungus. Rock crystal. Black wood stand carved in open-work.  
*Height, 10 inches.*
812. TWO PAPER-WEIGHTS in the form of rocks. Clear crystal.  
*Height,  $1\frac{7}{8}$  inches.*
813. PAPER-WEIGHT in the shape of a seal with faceted edges. Clear crystal.  
*Height,  $1\frac{7}{8}$  inches.*
814. WATER VESSEL in the form of the poet Li T'ai-po reclining on a bundle of books, a cup in his right hand and a wine-jar beside him. Crystal.  
*Length,  $3\frac{3}{4}$  inches.*



815. PAPER-WEIGHT in the form of a boy crouching down and seizing a tortoise. Clear crystal. The tortoise is of smoked crystal, carved in full relief and detachable.  
*Height,  $2\frac{1}{2}$  inches.*
816. PAPER-WEIGHT in the form of a boat-shaped crystal stand with carved trellis pattern, on the side of which is a ball of chalcedony.  
*Length,  $6\frac{1}{2}$  inches.*
817. WATER VESSEL in the form of a globular bowl with contracted mouth, encircled by archaic dragons and branches of fungus. Crystal. Carved wood stand.  
*Diameter,  $4\frac{1}{4}$  inches.*
818. VASE in the shape of a pomegranate, with handle in form of finger citron and bat in high relief. The base is formed by branches of pomegranate, a spray of which with flowers and foliage runs up one side of the vase. On the other side is carved an open pomegranate and a bat. Crystal.  
*Height,  $5\frac{3}{4}$  inches.*
819. TRIPLE VASE in the form of two tree-trunks with pine and prunus boughs in high relief and cup-shaped fungus. Stained ivory stand carved in open-work with pine, prunus, and fungus.  
*Height,  $5\frac{3}{8}$  inches.*
820. DISH in the form of a section of double gourd with stork, lotus, and fruit carved in high relief. Crystal. Red-stained ivory stand in the form of a gourd vine, mounted on a carved wood stand with four gourds.  
*Length,  $5\frac{3}{4}$  inches.*
821. VASE with straight tapering sides and rounded shoulders, contracted neck, and spreading mouth. Rock crystal. On a low square stand with four feet and socket to hold the base of the vase.  
*Height, 6 inches.*
822. VASE, of flattened pear shape with high neck, slightly spreading at the mouth. Crystal. With an archaic dragon on the shoulder carved in high relief, and bats and lotus scrolls in low relief. Small cylindrical base which fits into a carved wood stand.  
*Height,  $6\frac{1}{8}$  inches.*
823. CRYSTAL WEIGHT, of irregular form, somewhat resembling a stone axe, pierced for a cord.  
*Height,  $2\frac{1}{2}$  inches.*
824. ROCK CRYSTAL BALL, supported on the heads of three Japanese bronze cranes, each standing on one leg.  
*Diameter,  $3\frac{3}{4}$  inches. Total height, 12 inches.*
825. PAPER-WEIGHT. An agglomerate of malachite, roughly resembling a tortoise in shape.  
*Length,  $3\frac{3}{4}$  inches.*
826. VASE with ovoid body, baluster stem, and spreading foot. Gourd-shaped shoulder, with high neck and trumpet-shaped mouth. Made of glass of various colours, with ornaments carved in low relief. The foot is dark jade-green, with a band of leaf-shaped ornaments. On the stem is a yellow band with key fret pattern and a dark red band with *ju-i* pattern. The sides are milk-white, with bronze designs of archaic scrolls; above which is a band of stiff scroll design in pink on white ground. The bulb of the shoulder is milk-white with archaic designs, above which is a band of archaic dragons and fungus in deep ruby-red on white. At the base of the neck

are bands of white and yellow with key fret and *ju-i* patterns; and the neck is a clouded red with a band of stiff leaves, and a border of blue. Carved ivory stand. *Plate 82.*

*Ch'ien Lung mark incised in four characters under the base (1736-95).*

*S. E. Kennedy Collection. Height, 11½ inches.*

827. BOTTLE with slender ovoid body, tall neck, and spreading mouth. Milk-white glass with designs in relief in white and blue—rock with chrysanthemum, bamboo, and prunus, and inscription in seal characters and seal of Ku Yüeh Hsüan. Blue border on the lip, and blue foot. *Plate 81.*

*Height, 7⅞ inches.*

Ku Yüeh Hsüan (Ancient Moon Terrace) is the studio name of a celebrated artist in glass named Hu, who lived in the Yung Chêng and Ch'ien Lung periods.

828. VASE in the form of a section of bamboo. Dull lavender-coloured glass, sprinkled with crimson.

*Height, 4⅝ inches.*

829. ANOTHER, of similar form, with speckled yellow on the sides.

*Height, 4⅝ inches.*

830. ANOTHER, of similar form. Glass imitating mottled green jade.

*Height, 4⅝ inches.*

831. THREE HAIR ORNAMENTS, of filigree work. Designs of flowers, foliage, fruit, and emblems, inlaid with kingfisher feathers. Fruit and berries in green jade and ruby glass. On one of them some of the designs are in bead-work.

### XIII

## CHINESE ENAMELS AND PEKING LACQUER

### CHINESE ENAMELS

THE process of enamel-painting on metal is a simple one. The whole surface to be decorated is covered with an even coating of opaque enamel, and the pictorial design is painted on this as on porcelain. In *champlevé* enamel the pattern is gouged out of the metal surface, and the hollows filled with enamel. In *cloisonné* the design is sketched on the metal surface and a thin ribbon of pliable metal is bent to follow the outlines and made to adhere by solder or other means. This leaves the metal surface covered with a tracery of cells or cloisons into which the enamels are put in the form of paste; and the whole is subjected to a heat sufficient to melt the glass paste without fusing the metal. As the molten enamel occupies much less space than the paste, several applications will be required before the cells are properly filled; and inequalities are bound to result which must be removed by grinding. Polishing the final surface by friction is the next step, and finishing touches may be added by chasing and gilding any metal work that may be visible.

The *champlevé* process did not appeal so strongly to the Chinese craftsmen as either the *cloisonné* or the painting, and it is mainly found in subsidiary patterns; while of the two last *cloisonné* is the older and better-appreciated method.

*Cloisonné* enamel is recognised by the Chinese as of foreign origin, and vaguely described as Arab ware. It was in fact made in Egypt and Constantinople in late Roman times, and it may have been brought from the Near East by Arab traders, who were known in China as early as the eighth century. But the Byzantine and Roman *cloisonné* is usually confined to small objects wrought in precious metals, and the Chinese *cloisonné* is almost always on a copper basis and is often used on objects of large size. It is true that the earliest known examples of Chinese *cloisonné*, the eighth-century mirrors in the Imperial Collection at Nara, in Japan, are made with gold cloisons on a silver foundation; but no other Chinese *cloisonné* of this period is known, and the Nara mirrors may well have been the work of Byzantine artificers employed at the T'ang Court. *Cloisonné* enamel, in fact, does not reappear, as far as we are aware, until the fourteenth century;<sup>1</sup> and then it is in the familiar form on a copper base. The use of this less precious metal undoubtedly gave the art a wider scope, and in the Ming dynasty it attained a

<sup>1</sup>The Mongol conquerors of China were also masters at this time of Eastern Asia, and it may well be that another influx of Byzantine workmen brought about this revival of the enameller's art.



development, both in the size and beauty of its productions, which has never been surpassed.

The earliest recorded date-marks on Chinese cloisonné range between 1335 to 1367, in the Yüan period, and these we only know from hearsay. The reign-mark of Hsüan Tê (1426-35) is occasionally seen, but on pieces of debatable authenticity; but the classic period for Chinese cloisonné was the brief reign of Ching T'ai (1450-56); and indeed the current name for the ware is *ching t'ai lan*. It must have been more than a coincidence that the *Ko ku yao lun*, a standard work on the minor arts of China, includes a note for the first time on cloisonné in the edition published in 1459. It describes the ware as *ta shih yao* (Arabian ware), and states that it was made by Yunnanese workmen, and that the enamels for the Imperial Palace were of fine workmanship, brilliant surface, and pleasing appearance. It will not be necessary to add that all enamels with the Ching T'ai mark were not necessarily made during that brief period. The mark of the classic period was freely used by later enamellers, doubtless in homage to their distinguished predecessors; and it will also be found to have been cut (generally very badly) by designing persons on unmarked specimens of all periods.

The Ming enamels have a certain roughness of appearance, due to the fact that the enamel is not always brought level with the top of the cloisons; and that some of the colours, such as white, black, and green, were often unevenly developed. On the other hand, the colours have great brilliancy, and much prominence is given to the deep, solid turquoise blue which is perhaps the most successful of the Ming colours. For the rest, the Ming red is a bright tomato colour, differing from the brownish red of the later wares; the yellow is strong, but, as on Ming porcelain, somewhat impure; the metal cloisons, being ungilt, are unobtrusive; the shapes are very similar to those of the Ming porcelains, and the designs are boldly drawn.

In the K'ang Hsi period (1662-1722) of the succeeding dynasty the enameller's art, like many others, received a great stimulus from Imperial patronage. Workshops were established at Peking under the control of the Board of Works in 1680, and every effort was made to ensure a technically perfect article. Purity of the colours and evenness of finish were obtained: much care was expended on polishing, and the exposed metal was richly gilt and sometimes tooled. But the defects of these virtues are also apparent in the general character of the later wares. Brilliancy of colour was lost in the frequent firings needed to fill the cloisons up to an even surface: the beautiful Ming turquoise in particular lost much of its quality. The red became darker and browner, and the fine dark blue is often replaced by a rather overpowering lapis lazuli tint. The designs, too, tended to become over-elaborate and crowded; and their tight scrollwork and meticulous finish make so many of the Ch'ien Lung enamels look feeble beside the rougher but more spacious and brilliant Ming specimens.



In general the designs used by the enamellers do not differ greatly from those used on porcelain, though they could hardly be expressed with the same freedom. It is surprising, however, what suppleness of drawing the Chinese artist managed to attain with a medium apparently so inelastic. It will perhaps be objected that on a very large number of the known specimens scrolls of Indian lotus are repeated with monotonous regularity; but this can be explained by the fact that our collections have been mainly recruited from the vases and altar sets taken from Buddhist shrines, where this pattern was peculiarly appropriate. A greater variety of design will be found on the secular enamels. The Collection includes two specimens of Ming workmanship and some excellent examples of the K'ang Hsi and Ch'ien Lung productions.

The other examples of the Chinese enameller's work in the Collection are of the painted variety. The standard work on Ching-tê Chên porcelain (the *Ching tê chên t'ao lu*, published in 1815) has a note on the painted enamels under the heading *Yang t'z'ü yao* (foreign porcelain ware), which runs as follows: "It is made in the land of Kuli, in the Western Ocean. The origin of the ware has not been investigated. In like manner (to the cloisonné enamel just described) it has a copper body. This is very thinly coated with *t'z'ü fên* (lit. powder made from porcelain stone), which is fired. When complete it has brilliant paintings in enamels (*wu sê* = lit. five colours) admirably executed. When struck it emits a note like copper. In glossiness, elegance, freshness, and beauty, it is really not equal to porcelain wares. At the present day in Kwangtung, imitations are made in great numbers."

The allusion to Ku-li (Calicut, in India) need not necessarily imply that the art was of Indian origin; it more probably refers to European objects imported into China *via* Calicut, as there can be little doubt that the Chinese painted enamels were inspired by the European article. They are a comparatively modern departure, and the earliest dated specimens are no older than the reign of Yung Chêng (1723-35). The allusion to their manufacture in Kwangtung is interesting because the similarity between them and the ruby-back porcelains painted at Canton is so striking that one feels that both types of ware must have been decorated by the same artists. The same palette of *famille rose* enamels and the same range of designs (sometimes signed by the same artists) appear on both the porcelain and the metal, and the differences between them are only those inherent in the two materials. These differences, however, are sufficiently noticeable to need a word of comment. The enamels on the hard porcelain glaze stand out in palpable relief and, when pure and bright, look like encrustations of precious stones. On the metal ware, on the other hand, they are painted on a ground of opaque enamel, usually white but sometimes tinted. It is like painting on the tin-enamelled surface of delft, or, in a lesser degree, like painting on the easily fusible glaze of European "soft-paste" porcelain. The colours sink in and become incorporated with the soft excipient; and in the process they obtain a softer appearance, but at the

expense of brilliancy. Further, some of the colours do not do themselves justice on the enamel surface; and we can readily appreciate the Chinese writer's verdict that in glossiness, elegance, freshness, and beauty they (the Canton enamels) are not equal to porcelain wares. It should be added that the Battersea enamels which are dealt with elsewhere are very similar in their technique.

As a general rule Chinese cloisonné enamels are attributed to the Peking workshops, and the painted enamels to those of Canton. This is true in the main; but there are specimens on which both types of enamelling are combined, and the obvious inference is that both were made either at Peking or Canton, or both places.

### PEKING LACQUER

Lacquer (*ch'i*) is a species of varnish prepared from the sap of the lac tree (*Rhus vernicifera*), which is cultivated in Central and Southern China. Applied to a suitable excipient, such as wood, it can be built up in successive layers to a substantial thickness; and it can be coloured throughout the mass, and decorated by painted or carved designs. The material was known to the ancient Chinese, and it was certainly put to artistic uses as early as the T'ang dynasty.

The "Peking" carved lacquer is only one kind out of several; and though we know of its existence in the earliest reigns of the Ming emperors (and by inference earlier still), it is very rarely that one meets with specimens older than the Ch'ing dynasty. Among the twenty-seven different workshops set up in the palace precincts at Peking by the Emperor K'ang Hsi in 1680 was one for lacquer-making. It continued for about a century, and was at its best in the reign of Ch'ien Lung (1736-95). It was here that the best specimens of carved red lacquer were made, and for this reason the material is generally known as Peking lacquer, although other places, such as Soochow and Kashing, have also been noted for their carved lacquers at different times.

The best red lacquer, known as cinnabar lac, is coloured by powdered cinnabar (*chu sha*): the black lacquer is tinted with iron sulphate and the various shades of brown are obtained by mixing the red and black. These are the chief colours to be seen on the few specimens of Peking lacquer in the Collection, the prevailing colour being red. The lacquer is piled to a great thickness and then deeply carved. It is sometimes monochrome red, sometimes built up in strata of red and brown, showing contrasting tints when carved. The box (No. 911) is a good example of the ware made, as the mark indicates, in the reign of Ch'ien Lung.

## DESCRIPTIONS OF THE CHINESE ENAMELS AND PEKING LACQUER

840. LANTERN, of square form in the shape of a shrine, surrounded by a balustrade and standing on a pedestal. On the top is a square beaker-shaped vase with pierced cover. On the corners of the roof are dragon-shaped finials, and the roof is bordered with eaves in tile pattern. The sides and parts of the roof are decorated with cloisonné enamels—dark blue, green, red, yellow, aubergine, and white in a turquoise-blue ground. On the sides are *shou* (longevity) characters between dragon scrolls; lotus arabesques in the spaces. On the roof are lotus arabesques and archaic fret borders. In the other parts are lotus arabesques and borders of stiff leaves. Borders of false gadroons on the base. The lantern has a pierced opening at one side.

*Ch'ien Lung period (1736-95). Height, 18 $\frac{3}{4}$  inches.*

841. PAIR OF VASES, of double gourd shape, decorated in cloisonné enamel with medallions with deer, phoenixes, and lions in a turquoise-blue ground. In the field are the eight Buddhist emblems with scrolls in a black ground. Stiff leaves on the neck, and borders of *ju-i*, key fret, and other formal patterns.

*Height, 14 $\frac{5}{8}$  inches.*

842. PAIR OF EWERS with ovoid body, tall slender neck with spreading mouth, dome-shaped cover surmounted by a lion, spreading foot, and scroll handle and spout, both issuing from dragon heads. The spout is supported by an archaic dragon stay. Decorated in cloisonné enamel. On the body are lotus scrolls in a turquoise ground, above which is a band of *ju-i* pattern in green bordered with dark blue. On the neck is a band of ogre pattern and lotus designs and cloud scrolls with borders of stiff leaves and *ju-i* heads. Lotus scrolls on the cover. The handle and spout are inlaid with cloud pattern in blue.

*Ch'ien Lung period (1736-95). Height, 14 $\frac{1}{2}$  inches.*

843. VASE with ovoid body, high neck, slightly contracted, and spreading base. Two dragon handles. Decorated in cloisonné enamels with four large medallions with lotus designs, peonies and birds, prunus and birds, rocks, chrysanthemum, lilies and birds, in variously coloured grounds of black, yellow, and white. The background of the vase is turquoise-blue, diapered with key fret pattern, and inset with butterflies. On the shoulder is a band of metal rosettes, and there are four belts of metal tooled with key fret pattern. The mouth is fitted with a tube for flowers, the cover of which is decorated with symbols and bats in clouds on a turquoise ground, and pierced with a rosette-shaped opening.

*Under the base is the mark of the Ch'ien Lung period engraved in sunk relief (1736-95). Height, 26 $\frac{1}{2}$  inches.*

844. PAIR OF BEAKERS with slender baluster body, high shoulders, tall neck, with wide trumpet-shaped mouth; bell-shaped foot. Down the sides are four ribs cut in cloud pattern. Decorated in cloisonné enamels with lotus scrolls with flowers in blue, red, white, and yellow in a turquoise-blue ground. *Plate 83.*

*Under the base has been incised the mark of the Ching T'ai period in four characters (1450-56), but the date of manufacture is about 1600.*

*Height, 22 $\frac{1}{4}$  inches.*





844. CLOISONNÉ ENAMEL BEAKER.

*Late Ming.*







849. CLOISONNÉ ENAMEL ALTAR VASE.

*Ch'ien Lung period.*



845. HEXAGONAL BEAKER with baluster body, baluster stem, and spreading base; high neck with trumpet-shaped mouth and two fish-dragon handles. Decorated with designs in cloisonné enamel on a turquoise ground on all the facets. On the sides of the body are rocks and flowers; lotus designs on the shoulder and on the stem. On the neck and base are plantain leaves in green and lotus arabesques. The metal borders are tooled with key fret pattern. Lotus designs inside the mouth.

*Ch'ien Lung period (1736-95). Height, 21 $\frac{1}{4}$  inches.*

846. PAIR OF VASES with globular body, wide contracted neck with slightly spreading mouth and base. Two handles issuing from lion masks. Decorated in cloisonné enamels on the sides, lotus designs and fishes, wave pattern and flying birds, in colours in a turquoise ground which is diapered with key fret pattern. On the neck are bands of ornament consisting of black seal characters in a green ground, blossoms in a blue ground and stiff leaves. Formal borders on the foot.

*Height, 12 $\frac{3}{4}$  inches.*

847. VASE with ovoid body, angular shoulder, contracted neck, and spreading mouth and base. Decorated with designs in cloisonné enamel in a turquoise ground. On the sides are lotus scrolls, and a narrow border of floral pattern and stiff leaves. Similar designs on the neck and shoulders. Lotus scrolls on the foot.

*Height, 12 inches.*

848. SQUARE VASE with pear-shaped body, and spreading mouth and base. Two lion-mask handles pierced for rings. Decorated in cloisonné enamels in a turquoise ground. On the sides are bands of ornaments, growing flowers, rocks and birds, lotus scrolls and narrow floral borders. On the neck are stiff leaves and on the foot sea-waves and horses.

*Height, 12 $\frac{1}{2}$  inches.*

849. ALTAR VASE in the form of a square bowl with rounded sides, four feet shaped like elephant heads, and two upright handles in the form of elephant trunks. Dome-shaped cover surmounted by an elephant lying down, with a bowl of Buddhist jewels on its back. On the body are cloisonné enamel designs in a turquoise ground, lotus scrolls and border of *ju-i* heads, with a mallow flower underneath. On the cover are four *ju-i*-shaped lappets with lotus designs in a turquoise ground, the spaces between engraved in open-work with designs of bats in clouds. The saddle-cloth of the elephant is decorated with wave designs and bats. Lotus pattern on the bowl. The harness of the elephant and its feet are decorated with bands of cloisonné enamel, and jewelled ornaments studded with coloured glass. Black wood stand with carved jade medallion. *Plate 84.*

*Ch'ien Lung period (1736-95). Height, 23 inches.*

Formerly in the Summer Palace, Peking.

850. PAIR OF VASES, of flattened oval form, with slightly contracted neck and spreading mouth; two twisted handles. Decorated with designs in cloisonné enamel in a turquoise ground; lily flowers and rocks on the sides in a background diapered with key fret; stiff leaves above and false gadroons below. Similar ornament on the neck with a border of *ju-i* heads.

*Ch'ien Lung period (1736-95). Height, 10 $\frac{7}{8}$  inches.*

851. PILGRIM BOTTLE, of flattened flask shape, with straight cylindrical neck and two scroll handles. Decorated with designs in cloisonné enamel in a rich turquoise-blue ground. On the sides are branches of peach and pomegranate with fruit and flowers, the background diapered with curled scrolls. The colours in the designs are deep red, dark blue, green, yellow and white. On the neck, a floral ornament and stiff leaves.

*Late Ming. Height with wooden stand, 10 inches.*



852. SQUARE VASE with ovoid body, contracted neck and stem, and slightly spreading mouth and base. Decorated with designs in cloisonné enamel in a turquoise ground. On the sides, archaic fret patterns with a border of false gadroons. On the neck, lotus designs with fret borders and band of stiff leaves. Lotus scroll on the foot. Two handles in the form of lion masks with rings.

*Ch'ien Lung period (1736-95). Height, 10 $\frac{3}{4}$  inches.*

853. PAIR OF VASES with wide oval body, contracted neck, and spreading mouth and base. Decorated with designs in cloisonné enamel in a white ground. On the sides are rocks, flowering plants—peony, magnolia, prunus, and chrysanthemum—with birds, and borders of *ju-i* heads and false gadroons; the background diapered with cloud pattern. On the neck, lotus scrolls and archaic dragons, with borders of stiff leaves and *ju-i* heads. Lotus scrolls on the feet.

*Height, 19 inches.*

854. OCTAGONAL ALTAR VASE with body of globular form, with sharply contracted shoulders, short neck and spreading mouth, and dome-shaped cover with handle in the form of a flower. Four scroll feet with acanthus leaf moulding, and two upright handles of a scroll design, moulded with foliage and flowers. On the sides, designs in cloisonné enamel in a turquoise ground; lotus arabesques, enclosed by archaic fret borders. On the lid are similar fret patterns with four open-work medallions of archaic dragon pattern in metal.

*Ch'ien Lung period (1736-95). Height, 17 $\frac{1}{4}$  inches.*

855. PAIR OF VASES, of square form with baluster body, high shoulder, high contracted neck, spreading mouth and foot; two handles in the form of archaic dragons. The sides are ornamented with designs in cloisonné enamel in a turquoise ground; a medallion of fruit and flowers, surrounded by butterflies and lotus scrolls. Fret borders. On the neck, stiff leaf patterns, lotus designs, and border of *ju-i* heads. Metal bands tooled with gadroon and fret patterns.

*Ch'ien Lung period (1736-95). Height, 13 $\frac{1}{4}$  inches.*

856. PAIR OF PRICKET CANDLESTICKS with bell-shaped foot, deep saucer-shaped tray, straight stem, and nozzle with pricket. Decorated with cloisonné enamel designs in a green turquoise ground; leaf scrolls and borders of fret, *ju-i*, and other formal patterns.

*Ch'ien Lung period (1736-95). Height, 13 $\frac{3}{4}$  inches.*

857. PAIR OF ALTAR VASES in the form of an elephant carrying a vase on its back, in which is a canopy hung with pendent ornaments consisting of bats, swastikas, peaches, and plain metal strips. Decorated in cloisonné enamel. The elephant is coloured a dull dark greyish blue, and the saddle-cloth is enamelled with lotus designs in a turquoise ground, and brocade patterns in various colours. The harness is jewelled with coloured glass, and tooled with scrollwork. The saddle is decorated with floral scrolls in relief, enamelled in blue and turquoise. The vase is of baluster shape with lotus scrolls, stiff leaves, etc., in turquoise green. The canopy has designs in relief enamelled; and on the top of it is a flame-shaped ornament enclosing Buddhist pearls. Carved black wood stands.

*Ch'ien Lung period (1736-95). Height, 24 $\frac{3}{4}$  inches.*

858. HEXAGONAL VASE with ovoid body, contracted shoulder, tall neck, slightly spreading at the mouth, and spreading base; two handles in the form of archaic bird-headed dragons. Designs in cloisonné enamel in a turquoise-blue ground. On the sides, lotus arabesques enclosed by archaic fret design. On the neck are similar designs and bats. Stiff leaves on the foot, *ju-i* border under the lip.

*Ch'ien Lung period (1736-95). Height, 19 inches.*

859. SLENDER BEAKER with bulb on stem, flaring mouth, and slightly spreading base. Decorated with cloisonné enamel designs in a turquoise ground. On the bulb are ogre heads and scrolls. On the neck and stem are lotus scrolls and long-pointed leaf designs in a white ground. Under the mouth are lotus designs with fret borders.  
*Ch'ien Lung period (1736-95). Height, 10 $\frac{1}{4}$  inches.*
860. ANOTHER, of similar form, with four ribs. On the bulb, ogre designs. Lotus and stiff leaf patterns on the neck. Bats and stiff leaves on the stem. *Ju-i* borders. Inside the lip, lotus patterns and bats.  
*Ch'ien Lung period (1736-95). Height, 12 $\frac{3}{4}$  inches.*
861. ANOTHER, of similar form, with plain bulb on stem. On the bulb are lotus designs and fret borders. On the neck and stem, lotus arabesques and stiff leaves with fret patterns in a white ground. Inside the mouth, lotus arabesques. *Ju-i* borders.  
*Ch'ien Lung period (1736-95). Height, 12 $\frac{3}{4}$  inches.*
862. ANOTHER, of similar form. On the bulb are four ogre heads and borders of *ju-i* pattern. On the neck are lotus scrolls and archaic dragons, and stiff leaves with arabesque patterns and bats in a white ground. Similar ornament on the stem; key fret borders. Inside the mouth are lotus scrolls and four medallions with *shou* (longevity) characters.  
*Ch'ien Lung period (1736-95). Height, 15 $\frac{1}{4}$  inches.*
863. INCENSE BURNER, of rectangular form, with four straight feet, two upright loop handles, and dome-shaped cover with knob. On the sides are eight ribs. Decorated with cloisonné enamels in a turquoise ground. The pattern, like the form, is copied from an ancient bronze, and consists of archaic dragon fret with ogre heads on the sides; stiff leaves and arabesques on the legs and bat designs on the handles. Key fret underneath. On the lid, hexagon diaper patterns and key fret. The sides ornamented with carved open-work and lotus scroll design. Lotus design on the knob.  
*Ch'ien Lung period (1736-95). Height, 11 $\frac{1}{4}$  inches.*
864. PAIR OF INCENSE BURNERS with four tall scroll legs, upright loop handles, and eight ribs on the sides. Archaic dragon and ogre patterns in cloisonné enamel on the sides. One has a cover which is pierced with lotus designs.  
*Ch'ien Lung period (1736-95). Height, 3 $\frac{7}{8}$  inches.*
865. ALTAR VASE with three short legs, two high loop handles, bowl-shaped body, short straight neck, and dome-shaped cover with knob in the form of a lotus bud. Designs in cloisonné enamel on a turquoise ground. Lotus scrolls on the body with border of *ju-i* heads; and on the neck, a narrow band of floral ornaments. On the cover are bats and borders of *ju-i* patterns and archaic fret. Elaborately carved wood stand. Cover does not match.  
*Under the base is a medallion incised with the Ch'ien Lung mark (1736-95). Height, 10 $\frac{3}{4}$  inches.*
866. PAIR OF INCENSE VASES, of low bowl shape, with three small feet, contracted neck, and two loop handles. Cloisonné enamel designs in a turquoise ground. On the sides is a grape vine with dark green leaves and black fruit. Floral scrolls underneath.  
*Ch'ien Lung period (1736-95). Diameter, 5 inches.*
867. INCENSE BURNER with globular body, three high dragon feet, two lion-mask handles with rings, and pierced metal cover with knob. The bowl is decorated in cloisonné enamel with lotus arabesques in a turquoise ground. Border of *ju-i* heads. The lid is elaborately ornamented with dragons and bats in clouds, and a *shou* (longevity) medallion and pearl. Dragon design on the knob.  
*Ch'ien Lung period (1736-95). Height, 8 $\frac{1}{2}$  inches.*



868. INCENSE BURNER, of similar form with two dragon handles and contracted mouth. On the bowl are lotus scrolls in cloisonné enamel in a blue ground, and a border of false gadroons. On the neck, lotus designs; and on the legs, lotus designs and stiff leaves. Fitted with silver gilt cover, embossed with dragons and pearl, and with a lion knob.  
*Ch'ien Lung period (1736-95). Height, 8½ inches.*
869. SCREEN in the form of a jade tablet mounted on a metal stand which is decorated with cloisonné enamels. The designs are of ogre and archaic fret patterns, and panels of lotus arabesques. Border of fret designs jewelled with ruby glass. Formal ornament of a similar character at the ends. The tablet is of "mutton-fat" jade carved with mountain landscape and pavilions with sages and attendants; in one pavilion a game of checkers is being played.  
*Ch'ien Lung period (1736-95). Height, 13⅜ inches.*
870. PAIR OF PIGEONS with feathers enamelled in various colours.  
*19th century. Height, 5¾ inches.*
871. FINGER-NAIL PROTECTOR, decorated in cloisonné enamels with gourds and bats in clouds, in a dark blue ground.  
*Length, 2⅞ inches.*
872. PAIR OF PRICKET CANDLESTICKS with terraced foot, gourd-shaped stem, saucer-shaped tray, vase-shaped neck, and cup with pricket. Designs in cloisonné enamel in a turquoise-blue ground; bands of floral arabesques and borders of key fret pattern, *ju-i* heads, etc.  
*Ch'ien Lung period (1736-95). Height, 8½ inches.*
873. CENSER in the form of a double gourd. On the sides are two lions in relief with balls of brocade, to which are attached the ends of the high arched handle. On the top is a pierced dome-shaped cover with floral ornaments and lion knob. The sides are decorated with designs in cloisonné enamel in a dark blue ground; lotus scrolls and circles; borders of foliage scrolls and false gadroons. On the top of the handle are the heads of two dragons disputing a pearl, and on the sides is a key fret pattern.  
*Ch'ien Lung period (1736-95). Height, 9 inches (without the handle).*
874. BOTTLE with barrel-shaped body, straight neck, and slightly spreading foot. Decorated with lotus designs in cloisonné enamel in a turquoise-green ground. Blue *ju-i* borders.  
*Ch'ien Lung period (1736-95). Height, 4⅞ inches.*
875. BOTTLE with rectangular body and straight cylindrical neck. On the sides are pairs of archaic dragons in cloisonné enamel in a turquoise ground. Flowers and scrolls on neck.  
*Ch'ien Lung period (1736-95). Height, 4 inches.*
876. SQUARE VASE with ovoid body and spreading neck and foot. On the sides are lotus arabesques in cloisonné enamel in a turquoise-blue ground.  
*Ch'ien Lung period (1736-95). Height, 2⅞ inches.*
877. SQUARE VASE with oblong rectangular body, straight neck, expanding mouth, and spreading foot. On the sides are ogre designs in cloisonné enamel in a turquoise ground. Stiff leaves and *ju-i* borders.  
*Ch'ien Lung period (1736-95). Height, 4 inches.*

878. VASE, pear-shaped, with spreading mouth; decorated with floral scrolls in cloisonné enamel in a turquoise ground. Stiff leaves on the neck, and *ju-i* borders above the base. Inside the mouth are floral scrolls.  
*Cb'ien Lung period (1736-95). Height, 3 $\frac{3}{4}$  inches.*
879. VASE, of baluster form, with high neck, and spreading mouth and base. On the sides are large lotus flowers with foliage scrolls in white, yellow, and brown in a turquoise ground. Stiff leaves on the neck and stem, with floral ornaments between.  
*Cb'ien Lung period (1736-95). Height, 3 inches.*
880. VASE, of double gourd shape with designs of lily scrolls in cloisonné enamel in a turquoise ground. *Ju-i* borders.  
*Cb'ien Lung period (1736-95). Height, 2 $\frac{5}{8}$  inches.*
881. DOUBLE VASE with rounded bodies, flat faces, and slender necks. On the bodies are rocks and season flowers—lotus, peony, prunus, and chrysanthemum. On the sides and necks are foliage scrolls and lily sprays; *ju-i* borders.  
*Cb'ien Lung period (1736-95). Height, 3 $\frac{1}{8}$  inches.*
882. LAMP in the shape of a boat, partly covered with a metal casing carved with wave designs. Enamelled on the outside with wave pattern and bats, green and white on a turquoise ground. Inside are three posts, shaped like ornamental rocks. Carved wooden stand.  
*Cb'ien Lung period (1736-95). Length, 4 $\frac{3}{4}$  inches.*
883. WATER VESSEL in form of a gourd with two smaller gourds attached to act as feet. Decorated in cloisonné enamel with a gourd vine with foliage, fruit, and flowers in white and green in a dark blue ground. The smaller gourds are yellowish white, with a bat and "good luck" characters in red. All three gourds are pierced with a small hole at the neck.  
*Cb'ien Lung period (1736-95). Height, 2 $\frac{5}{8}$  inches.*
884. BOX in the form of a pomegranate, with stem and foliage in applied relief beneath. On the sides are designs in cloisonné enamel in a dark red ground, representing a large open pomegranate with stalk and foliage. The red ground is mottled with green.  
*Cb'ien Lung period (1736-95). Diameter, 3 inches.*
885. PAIR OF VASES, lobed in quatrefoil form, and decorated with designs in cloisonné enamel. On the sides are panels with *shou* (longevity) characters surrounded by bats, lotus flowers, and archaic fret in colours in a red ground; bordered with lotus scrolls and Buddhist emblems, in a turquoise ground. Above and below are bands of false gadroons; and on the neck, stiff leaves with arabesque ornaments.  
*Cb'ien Lung period (1736-95). Height, 13 $\frac{7}{8}$  inches.*  
 They stand on modern red lacquer stands of stool shape elaborately carved.
886. PAIR OF HAT STANDS with globular tops, baluster stems, and spreading feet with cloud-scroll edges. Ornamented with designs in cloisonné enamels in a turquoise ground. On the globes are medallions with *shou* (longevity) characters, and between them arabesque foliage and bats holding sounding stones hung with jewels. *Ju-i* borders. On the bases, *shou* medallions, archaic fret, bats, and scrolls. Similar ornaments on the stems. Covers with open-work designs of dragons and clouds.  
*Cb'ien Lung period (1736-95). Height, 11 $\frac{3}{4}$  inches.*
887. "INK POT," bowl-shaped, with wide flange and wavy edge, rounded cover with concave top. On the sides, cloisonné enamel designs in a turquoise ground; lotus scrolls and *ju-i* borders.  
*19th century. Diameter, 5 inches.*



888. PAIR OF BELL-SHAPED STANDS with small tubes let into the top. Decorated with designs in cloisonné enamel in a turquoise ground; lotus scrolls and *ju-i* borders.  
*Diameter, 5 inches.*
889. PILGRIM BOTTLE with flattened oval body, gourd-shaped neck, and two handles in the form of archaic dragons. Decorated with designs in cloisonné enamel in greenish white ground. On the sides, large flowering peonies and peony scrolls. Dark blue *ju-i* border.  
*Ch'ien Lung period (1736-95). Height, 4 inches.*
890. KNIFE with cloisonné enamel handle and sheath; with floral scrolls in a blue ground on the handle, and lotus arabesques in a white ground on the sheath. Chased metal mounts.  
*Length, 11½ inches.*
891. ANOTHER, similar, with turquoise-blue ground on the sheath.  
*Length, 11½ inches.*
892. KNIFE SHEATH with designs in cloisonné enamel in a turquoise ground; bats and *shou* (longevity) characters and *ju-i* heads. Borders of trellis pattern.  
*Length, 8½ inches.*
893. KNIFE SHEATH, ornamented with a peacock scale pattern in dark blue and turquoise enamels. Chased metal mounts.  
*Length, 8 inches.*
894. KNIFE with white jade handle, and sheath encrusted with designs of flowers and foliage scrolls in "Peking enamels."  
*Length, 10¾ inches.*
895. SMALL VASE with flattened oval body and dome-shaped cover; with deep reddish brown ground, and design of growing flowers with large leaves, delicately worked in cloisonné enamel. Silver base.  
*Mark, on a sunk pad, "Namikawa Kioto."*  
*Japanese : 19th century. Height, 4½ inches.*
896. BOTTLE, of similar form, with trailing sprays of creeper on the neck in colours in a black ground.  
*Same mark as No. 895. Height, 3¾ inches.*

## CANTON ENAMELS

900. PAIR OF BEAKERS with bulb on stem, tall neck, and trumpet-shaped mouth with straight rim and spreading foot. Canton enamel, painted in *famille rose* colours, with a blue brocade pattern with floral scrolls and fruit in colours. Borders of stiff leaves, *ju-i* heads, and key fret pattern. Inside the lip are sprays of flowers and fruit in blue.  
*Ch'ien Lung period (1736-95). Height, 19 inches.*
901. PAIR OF VASES with baluster bodies, high shoulders, straight necks, and low dome-shaped covers with lion handles, and slightly spreading bases. Canton enamel, painted in *famille rose* colours with four panels, with terraces, pavilions, and figures, two groups playing chess and writing. Yellow brocade ground with floral scrolls in colours. Band of stiff leaves in green above the bases. On the shoulders, blue borders with feathery scrolls in gold.  
*Ch'ien Lung period (1736-95). Height, 11 inches.*

902. BOWL with wide flat rim, and pierced cover. Canton enamel, painted in *famille rose* colours on a white ground. Inside, a lotus medallion surrounded by floral sprays. On the rim, four panels with floral sprays in a ground of black and gilt scrolls. Foliage sprays with rosettes on the sides. Floral sprays and lotus medallion underneath; and under the rim, a tessellated pattern. The lid is pierced with a design of lotus scrolls in radiating compartments, with borders of foliage scrolls in blue and pink.

*Diameter, 12½ inches.*

903. DEEP DISH with flat rim and wavy edge. Canton enamel, painted in *famille rose* colours on white ground. Inside is a Court scene, the Emperor holding a reception in a pavilion by a lotus lake; on the balcony are two storks. On the sides are vines and flowers. On the rim, four panels with flowers and fruit in a ground of yellow brocade with lotus scrolls; black scroll border. Underneath is a dragon medallion and three archaic dragons at the sides. The rim is marbled underneath.

*Diameter, 15 inches.*

904. PAIR OF VASES with ovoid bodies, high contracted necks, and spreading mouths. Canton enamel, painted in *famille rose* colours. On the sides are two large panels with garden pavilions and figures, in yellow brocade ground with lotus scrolls in pink. Similar brocade on the necks with borders of stiff leaves and *ju-i* heads.

*Height, 16¾ inches.*

905. PAIR OF VASES, of rouleau form, with pairs of lions on each side of the neck serving as handles. Canton enamel, painted in *famille rose* colours. On the sides, two large panels with pavilions and groups of Court ladies and gentlemen, in a ground of blue brocade pattern with flowers and fruit in colours. On the shoulder, a green border with feathery scrolls in brown. On the neck, designs similar to those on the body with borders of stiff leaves. Other borders of *ju-i* heads and overlapping petals.

*Height, 18 inches.*

#### PEKING LACQUER

910. BOX, of flattened globular form; red Peking lacquer, deeply carved on a green background. On the lid a large medallion with a bowl full of emblems, and above it the character *ch'um* (spring), in which is a medallion with the god of Long Life seated under a pine tree. In the spaces are five-clawed dragons in clouds. On the sides of the lid and box are panels with bats and peony flowers, and *shou* (longevity) characters; and between them are Buddhist emblems. Borders of floral scrolls, etc. Black inside and under the base. The background throughout is diapered with fret and trellis patterns.

*Ch'ien Lung period (1736-95). Diameter, 15½ inches.*

911. BOX, of flattened globular form with lobed sides; red Peking lacquer deeply carved. On the cover is a medallion of quatrefoil form with a *shou* (longevity) character surrounded by a fret pattern, and peony flowers, foliage, and bats. On the sides of the cover and box are panels with vases of flowers and symbols in a ground of foliage scrolls and blossoms. Key fret borders. The background throughout is diapered with fret and trellis patterns. Black inside and under the base. Inscription inside the cover, *fu kuei pao ho* (Precious box for the rich and honourable).

*Underneath is the mark of the Ch'ien Lung period in six characters, incised (1736-95).*

*Diameter, 11¼ inches.*

912. BOX, of quatrefoil form; red Peking lacquer with carved designs. On the top, wave and plum blossom pattern, with borders of key fret. On the sides, a hexagon pattern enclosing rosettes. Black inside and in the base.

*19th century. Length, 4¾ inches.*

## XIV

### ENGLISH PAINTED ENAMELS

A FACTORY for making small articles in enamelled copper was started by Alderman (afterwards Sir) Stephen Theodore Janssen, at York House, Battersea, about 1750. We learn from an advertisement that its productions included snuff-boxes, watch-cases, bottle-tickets, and small medallions or panels with portraits and historical and other subjects. To a large extent these would seem to have been decorated with transfer prints, though the statement, often repeated, that Hancock, the engraver who made copper plates for the transfer decoration of Worcester porcelain, worked at Battersea before he went to Worcester, is entirely without foundation and due to a misunderstanding.

Janssen became bankrupt in 1756, and, although it is generally assumed that the manufacture of enamels at Battersea was resumed and continued for some time after that date, there is no evidence to support this assumption. At the end of the eighteenth century there was a similar manufacture of enamels in the South Staffordshire district. There is clear evidence to show that painted enamels were being produced at Bilston, near Wolverhampton, in 1781 and at Birmingham in 1777, and presumptive evidence in favour of the existence of the trade at the former place as early as 1765. It is possible that enamelling may have been introduced into Staffordshire by enamellers thrown out of work by the failure of the Battersea factory.

It has been the custom to attribute to Battersea, in addition to specimens undoubtedly dating from the period before the bankruptcy, others which by their style cannot have been painted earlier than about 1770. As, however, many of this latter class (to which all the specimens in this Collection belong, with the exception of Nos. 989-994, which are obviously later still in date) show unmistakable analogies of style and technique with pieces which can be proved to have been made in Staffordshire, it would seem more reasonable to attribute all such enamels to Bilston, rather than to Battersea as hitherto. A circumstance in favour of this view is that *étuis*, bodkin-cases, and scent-bottles, which are so conspicuous a part of any considerable collection of so-called "Battersea enamels," are not mentioned among the stock to be disposed of at the sale following the bankruptcy at Battersea. The small snuff-boxes and wafer-boxes made in Staffordshire at the end of the eighteenth and the beginning of the nineteenth centuries (such as Nos. 991-993 in the Collection) are greatly inferior to the fine enamels of the debatable earlier class, and are readily identified.

Apart from the work of the Battersea and Staffordshire factories, painted enamels were made from time to time during the eighteenth century by individual artists such as W. H. Craft, whose signature occurs on a pair of tripod vases dated 1787 and 1788 in the Collection (No. 994).





950

946



962

968

957

ENGLISH ENAMELS.

18th Century.





## DESCRIPTIONS OF THE ENGLISH PAINTED ENAMELS

930. MUSTARD-POT, baluster-shaped, with domed cover; enamel on copper, painted with bouquets in colours, in panels bordered by gilt scrollwork, and reserved on a green ground.

*About 1770. Height,  $4\frac{3}{8}$  inches.*

931. MUSTARD-POT with pear-shaped body and domed lid; enamel on copper, painted with bouquets in colours, in panels bordered by gilt scrollwork, and reserved on a green ground.

*About 1770. Height,  $4\frac{5}{8}$  inches.*

932. MUSTARD-POT with pear-shaped body, handle, and flat-topped lid; enamel on copper, painted with small landscapes in colours, in panels bordered by gilt scrollwork, and reserved on a deep blue ground.

*About 1770. Height,  $4\frac{1}{8}$  inches.*

933. MUSTARD-POT with pear-shaped body, handle, and dome-shaped cover; enamel on copper, painted with bouquets and sprays of flowers in slight relief, in colours on a dark blue ground.

*About 1770. Height,  $4\frac{3}{4}$  inches.*

- 934, 935. PAIR OF CANDLESTICKS with wide six-lobed foot and two knobs on the stem (the upper part missing); enamel on copper, painted with bouquets and sprays of flowers in colours on a white ground.

*About 1770. Height,  $4\frac{5}{8}$  inches.*

936. TOILETTE-POT, cylindrical, with flat lid; enamel on copper, painted with sprays of flowers in colours, in panels bordered by gilt scrolls, and reserved on a green ground diapered with trelliswork in raised white enamel.

*About 1770. Height,  $2\frac{1}{2}$  inches.*

937. TOILETTE-POT, cylindrical, with flat lid; enamel on copper, painted with sprays of flowers in colours, in panels bordered by gilt scrolls, and reserved on a pink ground diapered with trelliswork in raised white enamel.

*About 1770. Height,  $2\frac{1}{2}$  inches.*

938. SNUFF-BOX, oval, the side outcurved near the top; enamel on copper, painted with groups of flowers in colours, in two panels bordered by gilt scrolls, and reserved on a pink ground on which are sprays in gold. On the lid, painting added at later date of Venus in her car and Adonis.

*About 1770. Height,  $2\frac{1}{4}$  inches. Length, 3 inches.*

939. SNUFF-BOX, oval, the side outcurved near the top; enamel on copper, painted on the lid with a landscape in a panel in reserve bordered by raised white scrolls, on the sides with flowers in colours in relief, all on a pink ground.

*About 1770. Height,  $1\frac{7}{8}$  inches. Length,  $2\frac{3}{4}$  inches.*

940. SNUFF-BOX, oval, with straight side; enamel on copper, painted in colours—on the lid with a bust of a lady, on the side with two small landscapes, in panels bordered and flanked by raised gilt scrolls and white diaper on a pink ground.

*About 1770. Height,  $1\frac{1}{8}$  inches. Length,  $2\frac{3}{4}$  inches.*

The bust appears to be an adaptation, reversed, of the portrait of Maria Gunning, Countess of Coventry (b. 1733, d. 1760), painted by Francis Cotes in 1751.

941. SNUFF-BOX, oval, with straight side; enamel on copper, painted in colours with bouquets, on the lid in a reserved panel with border of gilt scrolls, on the side raised in slight relief, all on a pink ground.  
*About 1770. Height,  $1\frac{1}{4}$  inches. Length,  $3\frac{1}{8}$  inches.*
942. SNUFF-BOX, oval, with straight side; enamel on copper, painted with landscapes in colours, one on the lid, two on the side, in panels bordered by gilt scrolls, and reserved on a pink ground.  
*About 1770. Height,  $1\frac{1}{4}$  inches. Length,  $2\frac{5}{8}$  inches.*
943. SNUFF-BOX, oval, with concave side; enamel on copper, painted in colours, on the lid with a landscape in a panel in reserve, bordered with gilt scrolls; on the side with flowers in slight relief, on a pink ground.  
*About 1770. Height, 1 inch. Length,  $2\frac{1}{2}$  inches.*
944. SNUFF-BOX, circular; enamel on copper, painted in colours with a bust of a lady on the lid, flowers on the side, in panels bordered by white scrolls, and reserved on a pink ground diapered with trelliswork in raised white enamel.  
*About 1770. Diameter,  $2\frac{3}{8}$  inches.*
945. SNUFF-BOX, circular; enamel on copper, painted in colours with a bust of a lady on the lid, flowers on the side, in panels bordered by white scrolls, and reserved on a green ground spotted with raised white enamel.  
*About 1770. Diameter,  $2\frac{3}{8}$  inches.*
946. SNUFF-BOX, rectangular, with double lid; enamel on copper. The outer lid is decorated with a symmetrical design of flowers pierced in openwork and painted in colours. On each side is a panel enclosing flowers in colours, reserved on a dark blue ground diapered with trelliswork in raised white enamel. *Plate 85.*  
*About 1770. Height,  $1\frac{1}{4}$  inches. Length,  $2\frac{1}{2}$  inches.*
947. BOX, rectangular, with concave sides; enamel on copper, with decoration painted in colours in panels enclosed by gilt scrolls, and reserved on a pink ground overlaid with sprays and diaper in raised gold and white enamel. On the lid, youths and girls playing blind man's buff; on each side, a group of flowers.  
*About 1770. Height,  $1\frac{5}{8}$  inches. Length,  $4\frac{5}{8}$  inches.*
948. SNUFF-BOX, enamel on copper. The box is punched out in the form of a crouching spaniel, white with brown markings, on a pink ground; the lid is white, painted with flowers in colours.  
*About 1770. Height,  $1\frac{1}{8}$  inches.*
949. SNUFF-BOX, enamel on copper. The box is punched out in the form of a parrot eating apples, coloured after nature, on a pink ground; the lid is white, painted with flowers in colours.  
*About 1770. Height,  $1\frac{3}{8}$  inches.*
- 950-2. SET OF THREE BOXES for the toilette-table; enamel on copper. The largest is rectangular, the other two are cylindrical. On the lid and sides of each are landscapes of Italian character, with figures, cattle, buildings, and ruins, painted in colours and bordered with gilt scrollwork on a white ground. *Plate 85.*  
*About 1770.*  
*Height,  $2\frac{1}{4}$  inches,  $1\frac{5}{8}$  inches. Length,  $7\frac{1}{4}$  inches. Diameter,  $2\frac{1}{2}$  inches.*
953. BONBONNIÈRE, egg-shaped; enamel on copper, painted with small landscapes in colours, in four panels reserved on a pink ground diapered with scrolls and trelliswork in raised white enamel.  
*About 1770. Height,  $1\frac{5}{8}$  inches.*

954. PATCH-BOX with two lids. The upper lid is punched out in the form of a spaniel lying down, white with brown markings, on a pink ground. On the sides, flowers in colours, in panels reserved on a pink ground diapered with trelliswork in raised white enamel. The lower lid, also painted with flowers, is set inside with a mirror.

*About 1770. Height, 2 inches.*

955. ETUI with fittings; enamel on copper. Of flattened oval section with hinged lid. Painted in colours on one side with a portrait of a lady, copied from an engraving by Richard Purcell after Van der Mijl; on the other and on the lid with flowers in colours, in panels bordered with gilt scrolls, and reserved on a turquoise-blue ground diapered with trelliswork in raised white enamel.

*About 1770. Height,  $4\frac{3}{8}$  inches.*

956. ETUI with fittings; enamel on copper. Of flattened oval section with hinged lid. Painted in colours on one side with a portrait of Mrs. Brookes, copied from an engraving by R. Houston, after Thomas Worlidge; on the other and on the lid with flowers in colours, in panels bordered with gilt scrolls, and reserved on a green ground diapered with trelliswork in raised white enamel.

*About 1770. Height,  $4\frac{1}{4}$  inches.*

957. ETUI with some of its original fittings; enamel on copper. Of flattened oval section with hinged lid. Painted in colours with small Chinese figure-subjects in five panels bordered with gilt scrolls, and reserved on a green ground dotted with raised white enamel. *Plate 85.*

*About 1770. Height,  $4\frac{1}{8}$  inches.*

958. ETUI with some of its original fittings; enamel on copper. Of flattened oval section with hinged lid. Painted in colours with small Chinese figure-subjects in five panels bordered with gilt scrolls, and reserved on a green ground dotted with raised white enamel.

*About 1770. Height,  $3\frac{3}{4}$  inches.*

959. ETUI with some of its original fittings; enamel on copper. Of flattened oval section with hinged lid. Painted in colours with subjects in panels bordered with gilt scrolls, and reserved on a green ground diapered with trelliswork in raised white enamel. On one side, a lady and gentleman seated in a park; on the other, a river scene.

*About 1770. Height, 4 inches.*

An engraving of the figure-subject is included on *Plate 32 of The Ladies' Amusement, or The Whole Art of Japanning made Easy.*

960. ETUI, enamel on copper. Of flattened oval section with hinged lid, on which is a brass swivel. Painted in colours with subjects in panels bordered with gilt scrolls, and reserved on a green ground diapered with trelliswork in raised white enamel.

*About 1770. Height,  $3\frac{1}{2}$  inches.*

961. ETUI, enamel on copper. Of flattened oval section with hinged lid. Painted in colours with small river-scenes in four panels bordered with gilt scrolls, and reserved on a pink ground dotted and diapered with raised white enamel.

*About 1770. Height,  $4\frac{1}{4}$  inches.*

962. ETUI with fittings; enamel on copper. Of flattened oval section with hinged lid. Painted in colours with subjects in panels bordered with gilt scrolls, and reserved on a pink ground diapered with trelliswork in raised white enamel. On one side, a portrait of a lady; in the four other panels, groups of flowers. *Plate 85.*

*About 1770. Height,  $4\frac{1}{4}$  inches.*



963. ÉTUI, enamel on copper. Of flattened oval section with hinged lid. Painted in colours with amatory and other figure-subjects, in five panels bordered with gilt scrolls, and reserved on a pink ground dotted with raised white enamel.

*About 1770. Height, 4 inches.*

964. ÉTUI with fittings, of flattened oval section with hinged lid; enamel on copper. Painted in colours with classical figure-subjects emblematic of Arts and Sciences, in five panels bordered with gilt scrolls, and reserved on a pink ground diapered with trelliswork in raised white enamel.

*About 1770. Height,  $3\frac{7}{8}$  inches.*

965. ÉTUI, of flattened oval section with hinged lid; enamel on copper. Painted in colours with subjects in panels bordered with gilt scrolls, and reserved on a dark blue ground diapered with trelliswork in raised white enamel. On one side, pastoral lovers; on the other, a riverside view; on the lid, three groups of flowers.

*About 1770. Height,  $3\frac{7}{8}$  inches.*

The figure-subject is adapted from the painting by François Boucher, dated 1747 and entitled "Pensent-ils au raisin?", now in the National Museum, Stockholm.

966. ÉTUI with some of its original fittings, of flattened oval section with hinged lid; enamel on copper. Painted with groups of flowers in colours in panels bordered with white scrolls, and reserved on a dark blue ground diapered with trelliswork in raised white enamel.

*About 1770. Height,  $3\frac{7}{8}$  inches.*

967. ÉTUI, cylindrical, with fittings; enamel on copper. Painted with small landscapes in colours in four panels, reserved amongst gilt scrollwork and trellis diaper in raised white enamel on a pink ground.

*About 1770. Height,  $4\frac{1}{8}$  inches.*

968. ÉTUI with some of its original fittings, of wavy outline, laterally flattened and punched out in slight relief; enamel on copper. Painted in colours with panels bordered with gilt scrolls on a ground parti-coloured pink and grey-blue. On one side, a boy emblematic of Painting; on the other, a boy as Bacchus. Allegories of love on the lid. *Plate 85.*

*About 1770. Height,  $4\frac{1}{2}$  inches.*

969. ÉTUI with some of its original fittings, of wavy outline, laterally flattened and punched out in slight relief; enamel on copper. Painted in colours with panels bordered with gilt scrolls on a ground parti-coloured greenish blue and white. The subjects are the same as on No. 968.

*About 1770. Height,  $4\frac{3}{8}$  inches.*

970. ÉTUI with fittings, of wavy outline, laterally flattened and punched out in slight relief; enamel on copper. Decorated with panels bordered with gilt scrolls, the larger ones painted in colours with the same subjects as on No. 968, the smaller lilac-coloured and diapered with trelliswork in raised white enamel.

*About 1770. Height,  $4\frac{1}{4}$  inches.*

971. ÉTUI with fittings, of wavy outline, laterally flattened and punched out in relief; enamel on copper. Decorated with panels, the larger containing flowers in colours, the smaller with various coloured grounds diapered with raised white enamel.

*About 1770. Height,  $4\frac{3}{8}$  inches.*

972. ÉTUI, cylindrical, with fittings; enamel on copper. Painted with small landscapes in colours in four panels surrounded by gilt scrollwork, and reserved on a dark blue ground diapered with trelliswork in raised white enamel.  
*About 1770. Height, 4 inches.*
973. BODKIN-CASE, cylindrical; enamel on copper. Painted in colours with small landscapes in four panels surrounded by gilt scrolls, and reserved on a dark blue ground decorated with stars in raised white enamel.  
*About 1770. Height,  $4\frac{7}{8}$  inches.*
974. BODKIN-CASE, cylindrical, enamel on copper. Painted in colours with small landscapes in four panels surrounded by gilt scrolls, and reserved on a pink ground diapered with trelliswork in raised white enamel.  
*About 1770. Height,  $4\frac{3}{4}$  inches.*
75. BODKIN-CASE, cylindrical; enamel on copper. Painted in colours with flowers in four panels reserved on a pink ground diapered with trelliswork in raised white enamel.  
*About 1770. Height,  $4\frac{1}{2}$  inches.*
976. BODKIN-CASE, cylindrical; enamel on copper. Painted with the inscription "Fidelle & sincère" in black, and two small landscapes in colours, in panels bordered with gilt scrollwork, and reserved on a pink ground diapered with trelliswork in raised white enamel.  
*About 1770. Height,  $4\frac{7}{8}$  inches.*
977. COMBINED INK-POT AND PEN-CASE in the form of a pillar with drum-shaped base; enamel on copper. Painted in colours with small landscapes in five panels bordered with gilt scrolls, and reserved on a green ground dotted with raised white enamel.  
*About 1770. Height,  $5\frac{1}{2}$  inches.*
978. COMBINED TELESCOPE AND ÉTUI, cylindrical; enamel on copper. Painted in colours with small landscapes in four panels bordered with gilt scrolls, and reserved on a pink ground diapered with trelliswork in raised white enamel.  
*About 1770. Height, 5 inches.*
979. COMBINED TELESCOPE AND ÉTUI with fittings, cylindrical; enamel on copper; the decoration similar to that of No. 978.  
*About 1770. Height,  $5\frac{1}{4}$  inches.*
980. COMBINED TELESCOPE AND ÉTUI, cylindrical; enamel on copper; similar to No. 978.  
*About 1770. Height,  $4\frac{7}{8}$  inches.*
981. COMBINED SCENT-BOTTLE AND BONBONNIÈRE, enamel on copper, with brass stopper in form of a scroll. Painted with small landscapes on the lower part, flowers on the upper, in panels bordered with gilt scrolls, and reserved on a pink ground diapered with trelliswork in raised white enamel.  
*About 1770. Height,  $4\frac{1}{4}$  inches.*
982. COMBINED SCENT-BOTTLE AND BONBONNIÈRE, enamel on copper, with brass stopper in the form of a fruit set with small pastes. The decoration resembles that of No. 981.  
*About 1770. Height, 4 inches.*
983. COMBINED SCENT-BOTTLE AND BONBONNIÈRE, enamel on copper, with brass stopper in form of a bird. Painted in colours, on the lower part with small landscapes, on the upper with flowers, in panels surrounded by gilt scrolls, and reserved on a green ground diapered with trelliswork in raised white enamel.  
*About 1770. Height,  $3\frac{7}{8}$  inches.*

984. COMBINED SCENT-BOTTLE AND BONBONNIÈRE, enamel on copper, with brass stopper in form of a bird. Painted in colours, on the lower part with pastoral lovers on one side, a landscape on the other; on the upper with flowers, in panels reserved on a green ground diapered with trelliswork in raised white enamel.  
*About 1770. Height, 4 inches.*
985. COMBINED SCENT-BOTTLE AND BONBONNIÈRE, enamel on copper, with brass stopper in form of a dolphin. The decoration is similar to that of No. 984.  
*About 1770. Height, 4 inches.*
986. COMBINED SCENT-BOTTLE AND BONBONNIÈRE, enamel on copper, with brass stopper in form of a cherub. Painted with small landscapes on the lower part, flowers on the upper, in panels bordered with gilt scrolls, and reserved on a dark blue ground diapered with spots of gold and raised white enamel.  
*About 1770. Height,  $3\frac{5}{8}$  inches.*
987. SCENT-BOTTLE, decanter-shaped, with flat sides; enamel on copper, with brass stopper in form of a scroll. Painted in colours with female figures allegorical of Astronomy and Sculpture in panels surrounded by gilt scrolls, and reserved on a green ground with raised gilt ornaments.  
*About 1770. Height, 3 inches.*
988. SCENT-BOTTLE, decanter-shaped, with flat sides; enamel on copper, with brass stopper in form of a bird. Painted in colours with a small landscape on each side in a panel surrounded by gilt scrolls, and reserved on a pink ground diapered with trelliswork in raised white enamel.  
*About 1770. Height,  $2\frac{3}{4}$  inches.*
989. ÉTUI, of flattened oval section with hinged lid; enamel on copper. Painted with small flowers in colours in panels of various form, mauve and white, on a greenish blue ground.  
*South Staffordshire. About 1780. Height,  $3\frac{5}{8}$  inches.*
990. ÉTUI with some of its original fittings, of flattened oval section with hinged lid; enamel on copper. Painted with oval panels, pink with dark blue borders, on a turquoise-blue ground. In each panel is a gilt spray.  
*Probably South Staffordshire. About 1780. Height,  $3\frac{3}{4}$  inches.*
991. WAFER-BOX, oval, enamel on copper. The box fluted and coloured blue. On the lid, the legend, "A Trifle from SALISBURY" in black within a blue wreath. Inside the lid, a mirror.  
*South Staffordshire. About 1800. Height, 1 inch. Length,  $1\frac{3}{4}$  inches.*
992. WAFER-BOX, oval, enamel on copper. The box fluted and coloured pink. On the lid, "A View of WEYMOUTH," painted in dark brown. Inside the lid a mirror.  
*South Staffordshire. About 1800. Height, 1 inch. Length,  $1\frac{1}{2}$  inches.*
993. WAFER-BOX, oval, enamel on copper. The box coloured pink, the upper part of the lid wanting, the glass for a mirror with which it was mounted alone remaining.  
*South Staffordshire. About 1800. Height,  $\frac{3}{4}$  inch. Length,  $1\frac{1}{2}$  inches.*
994. PAIR OF GILT COPPER VASES, of tripod form, with rams' heads and floral reliefs in Adam style; rounded covers enamelled with landscape and children in the style of Bartolozzi, signed (1) W. H. Craft, 1787; (2) the same with date 1788. *Plate 86.*  
*Height,  $9\frac{1}{4}$  inches.*





994. PAIR OF VASES WITH ENAMELS SIGNED BY W. H. CRAFT.

1787 & 1788.





## DESCRIPTIONS OF THE EUROPEAN GLASS

1000. VASE, clear glass of slightly bluish tone, with semi-ovoid body, high foot on square plinth, bell-shaped cover and round knob. Decorated by cutting with wide zones of lozenge and flat facets and shallow close fluting.

*English or Irish. About 1820. Height, 17½ inches.*

- 1001, 1002. PAIR OF VASES, clear glass of slightly bluish tone, with semi-ovoid body, high foot on square plinth, bell-shaped cover and cone-shaped knob. Decorated with shallow wide fluting cut round the knob, the lower part of the body and the foot, and engraved with wreaths round the edges, and with interlaced festoons of beads and flowers tied with ribbons.

*English or Irish. About 1810. Height, 12¼ inches.*

1003. VASE, clear glass, semi-ovoid, with high foot rising from a square plinth in two tiers. Decorated by cutting with a band of lozenge-faceting between bands of narrow and wide fluting.

*English or Irish. About 1820. Height, 7¾ inches.*

1004. DECANter, clear glass, with cut decoration of cross-hatched hobnail pattern on the body and the top of the stopper, two decagonal projecting rings on the neck, and star pattern under the base.

*English or Irish. About 1820. Height, 9½ inches.*

1005. DECANter, clear glass, with cut decoration. Round the body, between two bands of wide flat facets, a row of lozenge-shaped panels enclosing cross-hatched vesica-shaped motives, alternately horizontal and vertical. Star pattern on the top of the stopper and under the base; two projecting rings cut with honeycomb pattern on the neck.

*English or Irish. About 1820. Height, 8⅝ inches.*

1006. JUG, clear glass; bulbous, with curved lip, scalloped edge, and loop handle. Decorated by cutting with a branch of foliage on each side of the neck and a wide band of lozenge facets round the middle, with wide shallow fluting above and below.

*English or Irish. About 1820. Height, 6 inches.*

1007. BOTTLE in the form of a pair of bellows with high supporting foot; clear glass, decorated with applied wavy strips, and on one side a button-like boss, and with opaque white markings forming parallel festoons.

*Bristol. About 1780. Height, 14¾ inches.*

1008. WINE-GLASS, clear glass, with waisted bowl, high stem with swelling at the upper end and enclosed air-twists, and foot with folded edge.

*English. About 1750. Height, 6¾ inches.*

1009. WINE-GLASS, clear glass, without stem, decorated with applied oblique reeding extending to two-thirds of the height.

*English. About 1780. Height, 4 inches.*

1010. BOX, clear glass, eight-sided oblong, engraved on the sides with festoons and a wreath of laurel; underneath the base with a musical trophy. Mounted with a hinged silver-gilt lid with repoussé design of cornucopias and amatory emblems.

*French. 19th century. Height, 2¾ inches. Length, 4 inches.*

- 1011, 1012. PAIR OF SCENT-BOTTLES, clear glass, cylindrical, with short contracted neck, the body cut with close lozenge pattern, round faceted stopper.  
*French. Early 19th century. Height,  $7\frac{5}{8}$  inches.*
1013. SCENT-BOTTLE, clear glass; bell-shaped, the sides cut with close lozenge pattern, the base and the flat top of the stopper with radial cutting.  
*French. Early 19th century. Height, 5 inches.*
- 1014, 1015. PAIR OF SCENT-BOTTLES, clear glass; depressed globular body, the lower half cut with oblique radial ribs, the upper with close lozenge pattern, the round-topped stopper similarly decorated. The neck mounted with a collar of chased ormolu.  
*French. Early 19th century. Height,  $5\frac{1}{2}$  inches.*
- 1016, 1017. PAIR OF CUPS, clear glass, of pointed semi-ovoid form with a band of cut lozenge pattern round the top. Mounted on tripod ormolu supports.  
*French. Early 19th century. Height,  $4\frac{5}{8}$  inches.*
- 1018, 1019. PAIR OF CANDELABRA, clear glass with cut decoration and chased ormolu mounts. Each has an ovoid vase-shaped support cut into rectangular panels of lozenge pattern, with circular foot. From the top of this springs an ormolu stem, topped with a bust of Mars on one, Minerva on the other; to this stem are attached two ormolu branches of cornucopia form, with glass sconces and nozzles cut with lozenge pattern and a fringe of lustres of pentagonal section.  
*French. Early 19th century. Height, 16 inches. Width,  $13\frac{1}{2}$  inches.*

## XV

### EUROPEAN PORCELAIN

AS observed in the general Introduction to this Catalogue, the early European porcelains fall into two main categories, which resulted from the endeavour to solve the mystery of Chinese porcelain by two different methods. The one was the orthodox procedure, which involved the finding of the two natural constituents of porcelain, namely, china clay and china stone, blending them in the correct proportions and firing them to the requisite degree of heat. This was first achieved by Böttger of Dresden in the first decade of the eighteenth century, and from his successful experiments resulted the true, or "hard-paste," porcelain of Europe, which is essentially similar to that of China. The other procedure was to find an artificial compound which would give a colourable imitation of true porcelain, *i.e.* a relatively hard, white, and translucent ware. This was attempted with some slight success in Italy in the sixteenth century; and a satisfactory formula was reached in France in the course of the seventeenth century, by which marl, sand, and clay were mixed with powdered glass and fired until slightly vitrified. On the body thus formed a glaze largely composed of lead was melted in a second firing, and the result was a white translucent ware with mellow glaze of warm creamy tone which had the general appearance of true porcelain, though lacking its durability and practical qualities. This "soft-paste" porcelain, as it is called, had in fact some advantages over the hard-paste. It needed, for instance, a much lower temperature for the firing; and its glaze largely compounded with lead was relatively soft and fusible, so soft, indeed, that when the enamel colours painted on its surface were fired in the muffle kiln they sank into the glaze and so gained its protection against the wear and tear of usage. Such was the artificial porcelain, a beautiful if not a very practical material, which was elaborated in France and held its own there till about 1770. Its vogue was sustained by the Royal factory of Sèvres, where first-rate artists and artisans were engaged in exploiting all its possibilities as an ornamental ware. The *Vieux Sèvres* (a term reserved for the Sèvres soft-paste), with its brilliant colours and exquisite painted designs, was the model for contemporary porcelain manufacturers, and has been closely followed at many later factories, perhaps nowhere more closely than at Minton's. Hard-paste porcelain was first made at Sèvres in 1768, and its serviceable qualities soon obtained recognition. From 1770 onwards it gradually superseded the soft-paste not only at Sèvres but throughout France.

There are a few specimens of both hard- and soft-paste French porcelain in the Collection, including several examples of the beautiful Sèvres biscuit. Biscuit, it



should be explained, in its simplest form is porcelain which has been fired but not glazed; but the ordinary porcelain body is not always fit to appear uncovered and unadorned, and so specially prepared bodies were used at some factories for the biscuit wares. The advantage of biscuit for ceramic statuary is obvious. It is capable of being crisply modelled and finished with the graving tool like chiselled marble; and there is no flood of glaze to obscure the details of the design. The Sèvres biscuit was a material deemed worthy of the best sculptors of the day.

The porcelain industry in England developed on the French lines. Bow, Chelsea, Derby, Worcester, and other lesser factories started on soft-paste porcelains, each of them with some pet recipe which gave their several wares an individual character. Hard-paste porcelain was made with Cornish materials at Plymouth and Bristol between 1768 and 1780, but it did not take the same hold in England as on the Continent; and, when driven to find a more practical material than the soft-paste porcelain, the English potters invented what is known as English bone porcelain, a compromise between the hard- and the soft-paste, and combining the virtues of both. This composition was perfected by Spode in Staffordshire about 1790, and became the standard porcelain throughout the country. It was, however, less readily adopted by the old-established firms, who preferred at first to experiment on their own lines; and the porcelains of Derby and Worcester retained a character of their own for some time after a baffling uniformity had established itself in the newer factories of Staffordshire and elsewhere. A late Derby service illustrates the Derby porcelain about 1800; and two admirable biscuit groups remind us that some twenty years earlier the Derby firms had specialised in a porcelain biscuit which could hold its own with that of Sèvres. The large vase encrusted with flowers (No. 1041) is a specimen of the decadent production of the mid-nineteenth century. It was made at a late Bristol factory; and there are two vases (No. 1040) which represent Staffordshire porcelain of about the same period.

## DESCRIPTIONS OF THE EUROPEAN PORCELAIN

1030. FOUR PLATES, of Sèvres porcelain, painted with landscapes and birds in the centre. Green ground on the rim, with three panels framed in gilt rococo scrollwork and painted with flying birds.  
*Mark, two interlaced "L"s in blue, enclosing the date letter R (1770).*  
*Diameter, 9 $\frac{5}{8}$  inches.*
1031. FLOWER VASE, fan-shaped (*vase éventail*), with deep socket fitting a stand. Porcelain, painted in enamel colours with heavily chased gilding. Deep pea-green ground with panels of landscape and birds, framed in rich rococo scrollwork and flowers. Gilt borders. On the stands are gilt panels of flowers and flying birds.  
*In the style of Vieux Sèvres. Height, 8 $\frac{1}{2}$  inches.*
1032. GROUP OF CHILDREN with the boy Bacchus seated on a rock; a bunch of grapes and an upturned basket on the ground. Elaborate oval stand inlaid with gilt metal designs. White biscuit porcelain.  
*Sèvres. About 1760. Height, 20 $\frac{3}{4}$  inches.*  
 The group is apparently after a design by La Rue.
1033. PAIR OF WHITE BISCUIT PORCELAIN FIGURES of nymphs standing on a rocky base, one beside a tree-trunk and the other beside a clump of rushes.  
*Sèvres biscuit. Height, 29 $\frac{1}{2}$  inches.*  
 One is the *Baigneuse aux roseaux* modelled by Boizot in 1774, and the other is the *Baigneuse* modelled by Falconet in 1758.
1034. BUST OF MIRABEAU in white biscuit porcelain.  
*Marks, [SEVRES], L initial of "repairer," and 81 (= 1781). Height, 14 $\frac{3}{4}$  inches.*  
 In *Le Biscuit de Sèvres*, by E. Bourgeois and G. Lechevallier-Chevignard, no sculptor is named for the bust of Mirabeau (No. 433, Plate 55), which has been attributed by others to Houdon.
1035. TABLE-CENTRE in the form of a boat, on the sides of which are men, mermaids, and cupids. The prow and sides are ornamented with masks and scrolls, and shellwork. It stands on a base with four legs richly moulded with rococo designs. White biscuit porcelain.  
*Probably Sèvres. 19th century. Length, 25 inches.*
1036. CLOCK-STAND (AND CLOCK), of pillar shape with base moulded with acanthus pattern. Porcelain, enamelled with blue stripes and heavily gilt. Round the base are blue borders with arabesque designs in white and yellow. On the top is a white biscuit group of a girl with shell and small boy, a wine-jar and grapes, and fruit on the ground beside them.  
*French. 19th century. Total height, 16 inches.*
1037. DESSERT SERVICE, consisting of—
- |                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>20 plates.</li> <li>4 shell-shaped dishes.</li> <li>4 fruit dishes on high feet.</li> <li>3 comports built up in three tiers.</li> <li>2 wine-coolers with liner, cover, and two handles.</li> </ul> | <ul style="list-style-type: none"> <li>4 square dishes.</li> <li>4 bowls on high feet.</li> <li>4 pedestal stands with low drum-shaped bases and three claw feet.</li> <li>2 cream tureens and covers with low drum-shaped stands on three claw feet; lion-mask handles.</li> </ul> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Paris porcelain with pea-green ground, panels of landscape, and heavily gilt borders. The dishes and plates have the landscape in the centre, and borders of pea-green with three reserves edged with gilt scrolls and foliage and painted with flowers in colour.

*Marks of the decorator :*

*Feuillet.*

*Feuillet à Paris.*

*Feuillet rue de la Paix.*

*and also a mark which resembles the interlaced "L"s of Sèvres.*

*Early 19th century.*

*Diameter of plates, 10 inches. Height of wine-coolers, 11 inches.*

*Height of comports, 12½ inches.*

1038. PAIR OF FIGURES of a shepherd and shepherdess, on oval bases. Derby biscuit porcelain. The shepherd is standing by a tree-trunk with a dog, and a sheep at his feet. He holds his hat in one hand and a bouquet of flowers in the other. The ground is strewn with flowers and leafage. The shepherdess is standing by a gate tied to a tree-trunk. She is offering grass to a sheep.

*Mark incised, N. 395. About 1780. Height, 12¾ inches and 14 inches.*

1039. SERVICE, consisting of :

Teapot and stand.

Slop basin.

Covered sugar bowl.

Milk jug.

Cake plate.

12 teacups and saucers.

3 coffee-cups and saucers.

12 coffee-cups without saucers.

Derby porcelain, painted with medallions of landscape, surrounded by deep blue gilt with formal floral scrolls. On the bases is the Crown-Derby mark in red, and the name of districts (mostly in Derbyshire and Wales) from which the landscapes were taken.

*About 1800. Diameter of plate, 8½ inches. Height of teapot, 5½ inches.*

1040. PAIR OF VASES, hexagonal, with straight sides slightly tapering downwards, angular shoulders, straight necks, and dome-shaped covers with lion knobs. On the sides are handles in the form of lion masks with rings. Porcelain, painted with a bold design of flowers and foliage in blue, yellow, red, and green, with gilding. Handles and borders gilt.

*Staffordshire. About 1830. Height, 22¾ inches.*

1041. VASE with oval body, high stem, and spreading foot, wide neck and mouth with two scroll handles, and dome-shaped cover. The mouth is moulded with foliage scrolls, and there is a foliage band in relief above the stem. The foot is moulded with rococo scrolls. On the sides are painted two landscapes with buildings, and the remaining spaces are heavily encrusted with flowers and foliage, moulded in full relief.

*Bristol. About 1840. Height, 35½ inches.*

A vase of very similar design (33 inches high) is figured in W. J. Pountney's *Old Bristol Potteries*, Plate XXV., as a specimen of Edward Raby's work at Pountney's Pottery.



## XVI

### EUROPEAN POTTERY

A FEW pieces of European pottery which are to be found in the main Galleries belong to two groups, the one lead-glazed and the other tin-glazed. The rustic pottery common to all civilised countries is made of a red or buff clay glazed more or less completely with powdered lead ore or lead glaze, which melted over the surface and formed a transparent covering of slightly yellowish cast. This was often coloured green with copper oxide or purplish brown with manganese. Widespread methods of decorating this simple material were applying ornaments moulded or modelled in white or coloured clays, making trceries of slip (*i.e.* liquid clay), or floating slips of several colours over the surface and combing them into a marbled pattern. Nos. 1053 and 1045 are specimens of such wares, the former English and the latter Continental.

The second group is represented by some half-dozen specimens, some of them of high quality and advanced technique. This is the ware known as delft in Holland and England, maiolica in Italy, and faïence in France and other countries. The basis in every case is a soft buff earthenware of fine grain. This is coated with an opaque white tin-enamel, which forms a convenient surface for designs painted in colours, such as blue, green, yellow, and manganese-purple. The examples described in the Catalogue are all painted in blue. Blue-painted delft was obviously intended to compete with the Chinese blue-and-white porcelain. It was a specialty of the Dutch potters of Delft and other places in the seventeenth century; and, the Dutch being large importers of Oriental porcelain at that time, it was only natural that the designs on Dutch delft should have closely followed the Chinese and Japanese patterns. It is, in fact, quite possible to mistake some of the blue-and-white Dutch delft at a short distance for Chinese porcelain. The industry at Delft was fostered by a powerful guild of potters, and the work of the Dutch potters reached a high level of excellence and is rightly esteemed by collectors to-day.

The manufacture of a similar ware spread over the whole of Europe in the seventeenth and eighteenth centuries. In England it was probably started by immigrant Dutch potters in the vicinity of London, and it was soon firmly established in other parts of the country, particularly at Bristol and Liverpool. The development of porcelain manufacture in the last half of the eighteenth century, and perhaps even more the improvements made at the same time in the earthenwares of Staffordshire, were fatal to the delft industry, which had ceased to have any importance in the nineteenth century.



With regard to the other English earthenwares which figure in the Catalogue, *i.e.* in the Masonic Collection and the Wedgwood Room, something is said in the introductory note to the Wedgwood section. They consist almost entirely of the cream ware and pearl ware types (see p. 145), the latter being distinguished by a white glaze as opposed to the cream colour of the former; and they are decorated chiefly with transfer-prints supplemented by touches of enamel colours or of pink, silver, or golden lustres. The mechanical, but extremely useful, process of transfer-printing on earthenware was first practised by Sadler at Liverpool about 1750, and it afterwards passed into general use throughout the country.

## DESCRIPTIONS OF THE EUROPEAN POTTERY

1045. CISTERN, flask-shaped, with two handles in the form of dogs, the head of one missing. Stopper in the form of a human head. Hard red ware with streaky brown glaze, and rosettes and crinkled bands in white clay.

*Probably German : 17th century. Height, 22 inches.*

1046. PAIR OF BOTTLES, hexagonal, with oval body with raised belt round the middle. Slender neck and stem, and spreading foot. Painted in two shades of blue in Chinese style with leaf-shaped medallions containing floral arabesques reserved in white on blue. Scattered flowers in the spaces. Borders of hatched chevron pattern.

*Marks, "A.P." in monogram, the numeral 3 and the letter z.*

*Delft ware : about 1700. Height, 8½ inches.*

1047. FLOWER-POT, of goblet shape, with baluster stem and spreading foot terraced at the edge. The sides of the bowl are moulded with twelve projecting lobes; wide flange under the mouth. Tin-glazed pottery, painted in blue and manganese purple in Chinese style. On the stem, six leaf-shaped pendants with floral scrolls reserved in a blue ground. On the baluster, floral scrolls reserved in a blue ground broken by four panels of flowers; growing flowers on the lobes, and formal borders.

*Mark, "A.K." in monogram, of (?) Aelbrecht de Keiser.*

*Delft ware : 17th century. Height, 15¾ inches.*

1048. JAR, of oval form, with short neck and wide mouth. Tin-glazed pottery, painted in two shades of blue in Chinese style with dragon-like creatures in lotus scrolls. Lotus scrolls on the neck and shoulder, and a border of leaf and tongue pattern above the base.

*Delft ware : late 17th century. Height, 17¾ inches.*

1049. BOTTLE, of double gourd shape. Tin-glazed pottery, painted in blue in Chinese style. On the lower bulb, rock and flowering plants, a seated man, bird, and butterfly. On the upper bulb, flowering boughs and butterflies. Stiff leaves on the neck.

*Delft ware : about 1700. Height, 12⅝ inches.*

1050. PAIR OF VASES, octagonal, and reeded on the shoulder and above the base. Dome-shaped covers with lion knobs. Painted in blue in Chinese style with a lady carrying a basket of flowers in a garden with flowering plants and butterflies. Formal borders.

*Delft ware. Height, 13½ inches.*

1051. PLATE with slanting rim. Tin-glazed pottery, painted in blue and manganese purple. In the middle, a square panel with design of a heart and inscription, "Calvert and Martin for Ever, 1754, Sold by Webb." In the borders four leaf-shaped reserves with Chinese figures in a powdery purple ground.

*Bristol delft. Diameter, 8¾ inches.*

A Tewkesbury election plate.

1052. PUZZLE JUG with globular body, cylindrical neck pierced in rosette pattern; tubular handle and mouth rim with three spouts. Tin-glazed pottery, painted in blue

with flowers in Chinese style and a panel inscribed, "Here, Gentlemen," etc., and  
M  
initials, W.M. Striped handle and rim.

1750

*Bristol delft. Height,  $7\frac{1}{8}$  inches.*

The inscription runs :

"Here, Gentlemen, come (try) your skill,  
Ile hold a wager if you will,  
That you Don't Drink this Liquor all  
Without you Spill or Lett some fall."

1053. BAKING-DISH, of rectangular shape, with notched edge. Buff pottery with coating of black slip and trailing designs in white slip under a yellowish lead glaze.

*Staffordshire : 18th century. Length,  $14\frac{3}{8}$  inches.*

1054. JUG, barrel-shaped, with slightly spreading mouth, lip spout, and plain handle. Cream ware, printed on both sides with "An East View of Liverpool Light House and Signals on Bidston Hill." The lighthouse and the flags are coloured, and beneath them is a list of the various signals; red border.

*Liverpool ware : about 1790. Height,  $7\frac{3}{4}$  inches.*

## DESCRIPTIONS OF THE MASONIC DRINKING VESSELS IN POTTERY, GLASS, ETC.

1060. MUG, bag-shaped; porcelain, transfer-printed in red with Masonic arms and emblems.  
*Bow or Liverpool: about 1756. Height, 5 inches.*
1061. MUG, cylindrical, with ribbed handle; porcelain, transfer-printed in black with Masonic arms, figures, and trophies.  
*Worcester: about 1760. Height, 4 $\frac{3}{4}$  inches.*
1062. JUG with ovoid body, straight neck and lip spout; porcelain, printed in black: (1) shield with arms of the Blacksmiths' Company—a chevron between three hammers crowned—crest and legends, OUR ART OVER ALL, and BY HAMMER IN HAND ALL ARTS DO STAND; supported by Justice and Hope and two children, and inscribed, BOTH UNITED AM 5814 UNDER THE DUKE OF SUSSEX. (2) "A Knight Templar in his proper dress," and a Masonic trophy. Gilt edges, and initials R M G 1816 under the spout in gold.  
*Worcester. Height, 6 $\frac{1}{8}$  inches.*
1063. JUG with wide mouth and lip spout; fine earthenware, transfer-printed in black with Masonic arms and emblems; gilt border and monogram J C.  
*Swansea: about 1820. Height, 6 $\frac{1}{8}$  inches.*
1064. MUG, cylindrical, with reeded sides; pearl ware, painted in colours with wreaths, honey-suckle and tongue pattern, and a group of Masonic emblems within palm branches.  
*Mark, faintly stamped, WEDGWOOD. About 1840. Height, 5 inches.*
1065. JUG, barrel-shaped with lip spout; cream ware, transfer-printed in black; a medallion with a man and a woman on either side below a compass, inscribed, "Keep within compass," etc.; and four scenes illustrating the happy life and the reverse, and inscribed with moral texts. Under the spout is a medallion inscribed, MARGARET CLEMENTS 1813; black borders.  
*Probably made at Lane End, Staffordshire. Height, 8 $\frac{7}{8}$  inches.*
1066. PLATE with wavy edge; in the centre, a printed bust of KING WILLIAM IV., coloured; Masonic emblems on the rim in coloured relief.  
*Stevenson ware, Cobridge. Diameter, 6 $\frac{1}{2}$  inches.*
1067. JUG, of similar form to that of No. 1062, with scroll handle; three oval printed panels in purple with Masonic emblems; black borders.  
*Staffordshire ware. Height, 5 $\frac{3}{8}$  inches.*
1068. JUG with globular body, spreading mouth, and lip spout; pearl ware, much stained, with coloured transfer-prints; equestrian figure of William of Orange and Masonic designs referring to the Orange Society (see No. 1087); flowers in the border.  
*(?) Staffordshire ware. Height, 4 $\frac{1}{2}$  inches.*
1069. MUG, cylindrical; cream ware, with black transfer-prints (by Sadler of Liverpool) of Masonic arms and emblems.  
*Leeds ware: about 1770. Height, 5 $\frac{1}{8}$  inches.*
1070. MUG, cylindrical; cream ware, with black transfer-print—an arched trophy of Masonic emblems, with initials of engraver, W.C.; brown border; inside on the bottom is a brown frog.  
*Leeds ware: late 18th century. Height, 5 $\frac{3}{8}$  inches.*



1071. MUG, cylindrical, with twisted handle and foliage attachment; cream ware, painted with an arched trophy of Masonic emblems in black and red; gadrooned edges; the edges and the foliage at the handles coloured.

*Leeds ware* : about 1780. Height,  $5\frac{1}{8}$  inches.

1072. JUG, barrel-shaped, with lip spout; cream ware, with coloured transfer-prints. (1) A sailing ship and legend, THE UNION. (2) Trophy of Masonic emblems. (3) Figure of Hope looking out to sea, and inscription JOHN AND MARY REED in a wreath. Gilt borders, leaf and tongue pattern at the base, and loop pattern at the mouth; green edge.

*Leeds ware* : late 18th century. Height,  $9\frac{1}{8}$  inches.

1073. JUG with ovoid body, straight neck and lip-spout; pearl ware, printed with arched trophies of Masonic arms, coloured, with legend, *The Loyal Independent Odd Fellows Arms*; blue borders.

(?) *Leeds ware* : about 1810. Height,  $5\frac{1}{2}$  inches.

1074. JUG, barrel-shaped, with lip spout; cream ware, with crazed glaze; printed in black with Masonic arms on one side and legend SIT LUX ET LUX FUIT, and on the other with the verse, "Hail! MASONRY divine!" etc., surrounded by a wreath of flowers enclosing Masonic emblems.

*Liverpool ware* : late 18th century. Height, 5 inches.

1075. JUG, of similar form, with similar decoration.

*Liverpool ware*. Height,  $4\frac{1}{2}$  inches.

1076. ANOTHER, similar.

Height, 5 inches.

1077. ANOTHER, similar.

Height,  $3\frac{7}{8}$  inches.

1078. JUG, of similar form, of cream ware, transfer-printed in black with (1) a three-masted brig; (2) Masonic emblems and inscription.

*Liverpool ware* : about 1790. Height, 7 inches.

1079. PLATE with wavy edge lightly moulded and coloured blue; cream ware, with crazed glaze printed in black with a trophy of Masonic emblems and legends, MEMENTO MORI, etc.

(?) *Liverpool* : late 18th century. Diameter,  $10\frac{1}{8}$  inches.

1080. JUG with barrel-shaped body and lip spout; cream ware, with crazed glaze; transfer-printed in black. (1) "Free Masons Arms" and verse:

"The graces and virtues united,  
Regard us with fond admiration,  
Beholding their work so completed,  
In forming the heart of a Mason."

- (2) Trophies with ale-jug and glass and pipes, and verse:

"Would you be wise and witty too,  
Good Ale I'd recommend to you,  
It soon will drive away all care,  
And make you laugh and grin and stare:  
In sorrow, pain, or joy or grief,  
Drink freely, it will give relief."

*Liverpool ware* : late 18th century. Height, 6 inches.

1081. JUG, of similar form; cream ware, with coloured prints: (1) a Masonic temple, (2) Masonic emblems and inscriptions.

*Liverpool ware. Height,  $7\frac{3}{4}$  inches.*

Note attached, "Probably designed by Finch."

1082. JUG, of similar form, with faint reddish transfer-prints: (1) Masonic emblems and inscriptions; (2) Masonic emblems and four rhyming verses.

*Liverpool ware. Height,  $7\frac{3}{4}$  inches.*

1083. MUG, barrel-shaped, with acanthus scroll handle; cream ware, with a fine transfer-print in black of Masonic arms and trophies, signed *I. Sadler Liverp<sup>l</sup>*.

*Liverpool ware: about 1770. Height,  $6\frac{3}{4}$  inches.*

1084. JUG, of cream ware, transfer-printed in black at Liverpool with Masonic arms and Royal arms; brown edge.

*About 1770. Height,  $7\frac{3}{4}$  inches.*

1085. JUG with wide ovoid body, straight neck, and lip spout; creamy white ware, with coloured prints on the sides: (1) "West View of the Iron Bridge near Sunderland. Built by R. Burdon, Esq. Span 236 ft. Height 100 ft. Begun 24 Sept. 1793. Opened 9 Augt. 1796." (2) A trophy of Masonic emblems supported by Justice and Hope. Pink lustre borders and flower in front.

*Sunderland ware. Height,  $6\frac{3}{8}$  inches.*

1086. BOWL, white pottery with black transfer-prints with touches of colour and pink lustre; outside, "The Agamemnon in a Storm," and "The Auntle Clipper Ship"; inside, Masonic arms, trophies, and inscriptions.

*Sunderland ware. Diameter,  $8\frac{1}{4}$  inches.*

1087. MUG, cylindrical, with acanthus scroll handle; creamy white ware with coloured transfer-prints: (1) an arched trophy of Masonic emblems with inscriptions and the legend, "May the Orange Institution stand as firm as the Oak, and its Enemies fall off like the Leaves in October." (2) Equestrian figure of William of Orange. (3) A trophy with roses and thistles and two Orangemen supporting the Royal crown, inscriptions, and verse:

"May Orangemen true  
Their rights pursue," etc.

*Sunderland ware: early 19th century. Height,  $4\frac{7}{8}$  inches.*

1088. JUG with wide ovoid body, straight neck, and lip spout; creamy white ware with marbled pink lustre ground and panels printed with view of the "Iron Bridge over the Wear" (see No. 1085), and verses with Masonic emblems.

*Sunderland ware. Height,  $7\frac{5}{8}$  inches.*

1089. JUG, of similar ware; two printed panels—(1) Building and Masonic trophies and legend,

"The world is at pain,  
Our secrets to gain," etc.

- (2) Masonic emblems and verse:

"Let masonry from pole to pole,  
Her sacred Laws expand," etc.

*Height,  $7\frac{1}{4}$  inches.*

1090. JUG, of similar form; similar ware, with coloured transfer-prints: (1) "A West View of the Cast Iron Bridge over the River Wear at Sunderland," etc. (see No. 1085); (2) Masonic trophies and building; (3) Ship and wreath and legend:

"I envy no one's birth or fame,  
 Their title, train or dress,  
 Nor has my pride ever stretched its aim  
 Beyond what I possess.  
 I ask not, wish not to appear  
 More beauteous, rich or gay,  
 Lord, make me wiser every year  
 And better every day.

DIXON & CO., SUNDERLAND POTTERY."

*Height, 8 inches.*

1091. JUG with wide ovoid body, straight neck, and lip spout; pearl ware, with bands of marbled pink lustre and transfer-printed panels in black, enclosed by wreaths: (1) the warship NORTHUMBERLAND 74; (2) verses on Friendship, Love, and Truth; and Masonic emblems and verses.

*Sunderland ware. Height, 8½ inches.*

1092. JUG, of similar form and ware; black transfer-printed panels enclosed by bands and foliage designs in pink lustre: (1) Trophy of Masonic emblems and building; (2) Masonic emblems and verse; (3) verse:

"Swiftly see each moment flies,  
 See and Learn, be timely wise," etc.

*Sunderland ware. Height, 10¼ inches.*

1093. ANOTHER, similar.

*Height, 8¾ inches.*

1094. JUG, of similar form; pearl ware, with beaded borders; coloured transfer-prints on the sides—(1) a trophy of Masonic emblems; (2) the verse:

"The world is in pain,  
 Our secret to gain  
 And let them wonder and gaze on,  
 They never can divine  
 The word or the sign  
 Of a free and accepted Mason"

enclosed by Masonic emblems and flowers; copper lustre borders. The ware is stained by use.

*Probably Sunderland ware. Height, 4¾ inches.*

1095. RECTANGULAR PICTURE PLAQUE with sides moulded to represent a scroll-edged frame, with two holes at the top for suspension. Transfer-printed with a trophy of Masonic emblems and a building; the frame is washed with pink and copper lustres.

*Sunderland ware. Mark stamped, DIXON & Co. Length, 8¾ inches.*

1096. MUG, cylindrical; creamy white ware with coloured transfer-print—a medallion with head of a Druid and legend, GRAND LODGE OF DRUIDS, framed in oak border and drapery; moulded edges with bands of pink lustre.

*Sunderland ware: about 1800. Height, 3⅝ inches.*



1097. JUG with pear-shaped body, slightly spreading mouth, and lip spout; beaded borders pearl ware transfer-printed in brown with Masonic arms, and verse beginning:

“May every odd Fellow improve the Tallant given  
Our lamps with oil prepare.”

Borders of pink and copper lustre.

*Sunderland ware. Height,  $4\frac{1}{2}$  inches.*

1098. JUG, of similar form; fine white ware with coloured prints: (1) Masonic arms and supporters and legend, ANCIENT ORDER OF FORESTERS; (2) a verse—

“Ensigns of State that feed our pride,  
Distinctions troublesome and vain,  
By Masons true are laid aside,” etc.—

enclosed by a wreath; lustre borders.

*Sunderland ware. Height,  $4\frac{5}{8}$  inches.*

1099. MUG, cylindrical, with moulded bands above the base; pearl ware with coloured transfer-prints—Masonic arms and a verse beginning: “Ensigns of State . . .”; pink lustre scrolls and borders.

*Sunderland ware. Height,  $5\frac{1}{8}$  inches.*

1100. MUG, cylindrical; pearl ware with coloured transfer-prints; a trophy of Masonic emblems and a verse:

“I envy no one’s birth or fame,  
Their title, train or dress,” etc.;

pink lustre borders.

*Sunderland ware. Height, 4 inches.*

1101. JUG with ovoid body, straight neck, and lip spout; pearl ware with bands of pink lustre and coloured transfer-prints, a trophy of Masonic emblems, and verse enclosed by a wreath:

“Women make men love,  
Love makes them sad,  
Sadness makes them drink,  
And drinking sets them mad.”

*Sunderland ware. Height,  $5\frac{1}{4}$  inches.*

1102. JUG with globular body and contracted neck with lip spout; white pottery; on the neck, a moulded band with roses and tulips in low relief, coloured; on the sides, coloured transfer-prints—Masonic arms and emblems and legend, *The Graces and Virtues united*, and a wreath enclosing legend, *Learn to be wise and Understand all these Things*; pink lustre borders.

(?) *Sunderland ware. Height,  $4\frac{3}{4}$  inches.*

1103. JUG, of similar form, with crinkled rim; pearly white pottery with band of floral ornament in colours on the neck; coloured transfer-prints on the sides, Masonic arms and emblems as on the last, and a partridge-shooting scene; pink lustre border.

(?) *Sunderland ware: about 1815. Height,  $4\frac{1}{4}$  inches.*

1104. FLASK in the form of a tip-staff; brown stoneware moulded with the Royal arms and V R.

*Mark stamped, Stephen Green Imperial Potteries, Lambeth.*

*About 1840. Length, 11 inches.*



1105. FLASK, similar to No. 1104.

*Length,  $8\frac{3}{4}$  inches.*

1106. PLATE, of white pottery, with Masonic emblems printed in blue on the rim; blue border.

*Stamped marks—crowned harp, tower with bound and harp, and pattern numbers  $\frac{26}{78}$  and printed registration mark.*

*Belleek ware: about 1860. Diameter,  $10\frac{1}{2}$  inches.*

1107. PUNCH-BOWL, Chinese porcelain, painted in colours inside and out with Masonic emblems; blue borders.

*Late 18th century. Diameter,  $11\frac{3}{4}$  inches.*

1108. MUG, cylindrical, with twisted handle and floral attachments; painted in colours with gilding with Masonic emblems and sprays of flowers.

*French porcelain imitating Chinese. Late 19th century. Height,  $4\frac{7}{8}$  inches.*

### MASONIC GLASSES

- 1120, 1121. TWO RUMMERS, clear glass; semi-ovoid, with short stem having a knob in the middle. Engraved with Masonic emblems flanked by branches of foliage.

*English: about 1800. Height, 6 inches.*

- 1122-1127. SET OF SIX RUMMERS, clear glass, with wide rounded bowl encircled by a projecting fillet, and short straight stem. Engraved with Masonic emblems round the top and an oak wreath below the fillet.

*English: about 1800. Height, 5 inches.*

1128. RUMMER, clear glass; cylindrical bowl rounded at the base, hour-glass stem with air cavity. The bowl engraved with Masonic emblems.

*English: about 1800. Height,  $6\frac{7}{8}$  inches.*

1129. RUMMER, clear glass; cylindrical bowl with flat base, short stem spreading out at its junction with the foot. The bowl engraved with Masonic emblems.

*English: about 1800. Height,  $8\frac{1}{8}$  inches.*

1130. RUMMER, clear glass; similar to No. 1129, but with straight stem.

*English: about 1800. Height,  $7\frac{3}{4}$  inches.*

1131. RUMMER, clear glass; similar to No. 1130. On the foot, engraved with a diamond, the inscription, "Gardner Manchester Arms."

*English: about 1800. Height,  $6\frac{1}{4}$  inches.*

1132. RUMMER, clear glass; cylindrical bowl rounded at the base, short stout stem. The bowl engraved with Masonic emblems and with a shield flanked by roses, thistles, and shamrocks, and inscribed SHAKESPEARE NO. LODGE 31: above, the monogram R. B.

*English: about 1830. Height, 6 inches.*

1133. RUMMER, clear glass; semi-ovoid bowl, short stem spreading out at the lower end. The bowl engraved with Masonic emblems.

*English: about 1800. Height,  $5\frac{7}{8}$  inches.*

- 1134, 1135. TWO RUMMERS with heavy base for use as "firing-glasses," clear glass; semi-ovoid bowl: high heavily moulded foot. The bowl engraved with Masonic emblems and a wreath of hop and grape-vine.

*English: about 1800. Height,  $5\frac{7}{8}$  inches.*

1136. "FIRING-GLASS," clear glass; tapering ovoid bowl engraved with compasses, square, and plummet, and drawn out to form the short stem; heavy foot.  
*English: about 1800. Height,  $3\frac{3}{4}$  inches.*
1137. SMALL TUMBLER for use as a "firing-glass," with heavy base; clear glass, engraved with compasses and square, and the words, PHOENIX LODGE 368.  
*English: early 19th century. Height,  $2\frac{1}{4}$  inches.*
1138. SMALL TUMBLER for use as a "firing-glass," with heavy base; clear glass, engraved with the words, PHOENIX LODGE 368.  
*English: early 19th century. Height,  $2\frac{1}{4}$  inches.*
1139. DECANter, clear glass; bell-shaped body engraved with Masonic emblems, narrow neck with four rings in relief, flat-topped stopper.  
*English: about 1800. Height,  $10\frac{1}{4}$  inches.*
1140. GOBLET, glass; with engraved designs, Masonic trophies, etc.  
*English: about 1800. Height,  $6\frac{1}{2}$  inches.*
1141. DECANter, of cut glass, with stopper; a band of Masonic emblems engraved on the sides.  
*English: early 19th century. Height,  $10\frac{1}{4}$  inches.*
1142. PAIR OF DECANters with three collars on the necks, and cut stoppers; engraved designs on the sides. Masonic emblems and a monogram in a palm wreath.  
*English: early 19th century. Height,  $9\frac{3}{4}$  inches.*
1143. GOBLET, glass, with band of engraved Masonic emblems.  
*English: about 1800. Height,  $4\frac{1}{2}$  inches.*
1144. GOBLET, for use as a "firing-glass," clear glass; ovoid bowl decorated with Masonic emblems in gold, heavy octagonal high foot picked out with gilt panelling.  
*Bohemian: first half of 19th century. Height,  $5\frac{5}{8}$  inches.*
- 1145, 1146, 1147. THREE GOBLETS, for use as "firing-glasses"; clear glass with ruby flash partly removed by abrasion. Ovoid bowl decorated with Masonic emblems in gold and cut into broad white flutes at the lower end, heavy octagonal foot, white, with serrated ruby lines along the angles.  
*Bohemian: first half of 19th century. Height,  $5\frac{3}{4}$  inches.*
1148. GOBLET, for use as a "firing-glass"; clear glass; ovoid bowl engraved with Masonic emblems, heavy octagonal base.  
*Bohemian: first half of 19th century. Height,  $4\frac{3}{4}$  inches.*
1149. GOBLET, for use as a "firing-glass"; clear glass; in the form of hexagonal funnel, with heavy base, engraved with Masonic emblems.  
*Bohemian: first half of 19th century. Height,  $5\frac{5}{8}$  inches.*
- 1150, 1151. TWO GOBLETS, for use as "firing-glasses"; clear glass; funnel-shaped, with heavy base, engraved with Masonic emblems.  
*Bohemian: first half of 19th century. Height,  $5\frac{1}{8}$  inches.*
1152. TUMBLER, hexagonal, with high solid foot; Bohemian glass, engraved with Masonic emblems and a vine wreath.  
*Early 19th century. Height,  $5\frac{5}{8}$  inches.*
1153. HORN CUP, silver-mounted; shield with Masonic emblems and monogram T W L.  
*Height,  $6\frac{1}{4}$  inches.*

## XVII

### WEDGWOOD

**B**ORN in 1730 at Burslem, in the heart of the Potteries, and sprung from a long line of potters, Josiah Wedgwood was apprenticed at the age of nine to his elder brother Thomas. In 1752 he entered into a partnership with Harrison & Alders, of the Cliff Bank Pottery, Stoke-upon-Trent; and two years later he left this firm to join Thomas Whieldon of Little Fenton, the celebrated potter whose name is associated with some of the most attractive of the early Staffordshire wares. Here he worked till 1759, making the salt-glaze, agate, and clouded "Whieldon" wares which were the staple of the district; and here he distinguished himself by inventing, or at any rate perfecting, a green glaze which proved indispensable for the manufacture of the "cauliflower" ware and certain other popular types.

But Wedgwood's restless and enterprising spirit could not long be yoked with the old-fashioned masters of his trade; and in 1759 he started an independent career in a portion of the Ivy House Works at Burslem. Soon outgrowing these premises, he transferred to the Brick, or Bell, House Works, and in 1766 he took his cousin Thomas Wedgwood into partnership with special reference to the "useful" side of the business. Wedgwood was deep in experiment on new bodies for ornamental purposes, but he did not neglect the useful cream ware, which in his hands became the neatest and most practical pottery in the world. In 1768 Thomas Bentley became his partner in the ornamental side of the business, and a year later the famous factory was opened, to which Wedgwood gave the name of Etruria. This name shows clearly the trend of Wedgwood's taste; and, with Bentley as partner, the ornamental departments of the factory were consecrated to the arts of ancient Greece and Italy. Bentley died in 1780. Ten years later Wedgwood took his sons, John, Josiah, and Thomas, and his nephew, Thomas Byerley, into the firm, and himself died in 1795.

Josiah Wedgwood was undoubtedly one of the great men of his day; and the title of "prince of potters," which posterity has bestowed on him, is not an exaggerated compliment. Thoroughly versed in the practical side of the industry, he set to work with feverish energy to improve existing materials, and to work out new combinations and processes, until he actually succeeded in revolutionising the potting industry and in lifting English pottery from a lowly position to the very forefront of the ceramic world. At the same time he was largely responsible for the industrialisation of the potter's art. Division of labour and the use of mechanical appliances were exploited by him to the utmost extent which the times allowed;





1349. WEDGWOOD JASPER WARE FLOWER POT.





and though he undoubtedly reaped the benefit of his progressive spirit in a great business success, the ultimate effect of his methods on the artistic qualities of English pottery have proved disastrous.

It must be said, however, that the age of machinery would have come sooner or later, even if there had been no Wedgwood to hasten it; and in the hands of this master the mechanical processes were not attended with their worst effects. His standards were so high and his taste (making all allowance for his rather narrow predilections) so good, that whatever another age may think of his conception of pottery decorations, none will deny the perfect craftsmanship and the wonderful finish of his wares. Wedgwood's personal history shows him a man of courage and endurance, who persevered in the face of severe physical handicaps (the legacy of small-pox in his childhood), of strong personality and of public spirit. The part he played in furthering the construction of the Trent and Mersey Canal, the commercial treaties, the abolition of the slave trade, and other great movements, prove that his interests were not confined to his business. At the same time he did more than any other individual to develop the great industrial centre now known as the Five Towns.

The principal materials used by Josiah Wedgwood, and either invented or developed by him, require a brief explanation :

1. *Cream, or Queen's, Ware.*—A body of ground flint and Devon or Dorset clay, with a lead glaze which has a natural yellowish tint, constituted the early cream ware, the basis of a host of plain and clouded earthenwares made by Whieldon and his contemporaries. Wedgwood introduced a number of improvements into this composition, one important addition being Grown stone or Cornish kaolin; and the perfected cream ware (called Queen's ware after it had received royal patronage in 1765) formed the groundwork of nearly all Wedgwood's useful productions. In its pure state it varied from saffron to pale straw colour; but the surface was sometimes veined and marbled with coloured clays to counterfeit agate, porphyry, granite, and other natural materials. It was put to ornamental use both in its plain and marbled state, for figures, busts, and vases, the marbled wares being particularly successful in the last-mentioned articles.

For table uses it was decorated in sober enamels or with transfer-prints in black and red. For a time, at least, the printing was done by Sadler & Green at Liverpool. About 1790 another kind of earthenware, with a pearly white glaze on a body of very similar composition, was introduced under the name of "pearl ware," but not to the exclusion of the popular Queen's ware.

Wedgwood's variegated earthenwares were made both by surface-marbling on a Queen's ware body or by mixing coloured clays with the body itself. The latter process, used in the "solid agate" ware of the old Staffordshire potters, was considerably developed by him in his so-called "crystalline" or "pebble" wares.

2. *Basalt or Egyptian Black Ware*.—A hard black ware was already known to the Staffordshire potters; and Wedgwood experimented on this body until he had perfected it in his basalt ware, which he was able to describe in 1773 as “a fine black porcelain, having nearly the same properties as the basalt, resisting the attacks of acid: being a touchstone to copper, silver, and gold, and equal in hardness to agate or porphyry.” In the basalt ware Wedgwood found a material suitable for ornamental work—modelling in the round, reliefs, etc.—requiring no glaze, but capable of taking a fine polish on the wheel. Its unpolished surface was the basis for what he calls “encaustic” painting, namely, in red and other enamels in the Etruscan style.

The basalt body was, in fact, used for almost every form of Wedgwood’s ornamental wares—medallions, plaques, vases, figures, busts, intaglios, seals, etc. In some cases the black surface was varied by bronzing, but this coating was apt to wear off with time and usage.

3. *Red Ware* (Rosso Antico), *Terra-cotta*, etc.—The red ware, like the black, was a development of a well-established material, which in this case had been successfully made by the brothers Elers in Staffordshire as early as 1690. Wedgwood developed its use and in addition produced a number of cognate terra-cotta bodies in various colours—cane, chocolate, bamboo, buff, grey, and cream.

4. *Semi-Porcelain and Fine Stoneware*.—Somewhat harder than the terra-cottas and with a waxen texture and slight translucency, the semi-porcelain was the result of some of Wedgwood’s early experiments. It was used for a few of the cameos and medallions, but proved liable to warp in the firing. It was afterwards reserved for the plinths of vases.

5. *Jasper Ware*.—A fine white material, not greatly differing in appearance from porcelain biscuit, close-grained, and hard enough to take a polish on the lapidary’s wheel, but at the same time capable of receiving colour throughout the mass. It grew from experiments on the semi-porcelain, and its peculiar virtues came from the barium or Derbyshire spar which Wedgwood introduced into its composition in the form of sulphate of baryta and carbonate of baryta.<sup>1</sup> It was subject to continual experiments, and consequently it varies widely in character from waxen and translucent to chalky and opaque; but each kind had its special uses, and Wedgwood found in it an ideal material for the type of work on which he had set his heart. With it delicate white cameo reliefs could be built upon grounds of blue, lilac, black, yellow, and green, and they could be under-cut, trimmed, and polished like gems. It was superior in its tractability to the basalt ware, and immeasurably preferable for its bright colours. Brought into use in 1775, it was first employed for cameos, intaglios, plaques with bas-reliefs, and portrait medallions. The coloured

<sup>1</sup> Church, *Josiah Wedgwood, Master-Potter*, p. 34, gives the composition of the usual jasper-ware body as—sulphate of baryta, 59 parts; clay, 29; flint, 10; and carbonate of baryta, 2.

grounds were tinted right through—solid jasper this is called in the Catalogue—until 1777, when the more economical method of colouring<sup>1</sup> the surface only (jasper dip) was brought into use. The jasper dip came into general use after Bentley's death in 1780. Some difficulty was experienced in making and firing large objects in the round, and few vases were made in jasper ware before 1781. But eventually Wedgwood could boast that he had made his jasper ware "absolute," and he certainly made with it every conceivable form of ornamental ware. The best period for the vases was between 1786–95, when the beautiful reliefs modelled for plaques by Flaxman and others were successfully adapted to the rounded surfaces. The features of the jasper ware of the best period, which ended with Josiah's death in 1795, are truth of form, elegance of outline, silken smoothness of surface, sharpness and undercutting of the reliefs—in a word, the signs of scrupulously careful workmanship. After Josiah's death the quality of the ware gradually deteriorated, and it is easy to distinguish the rough uneven body and the blunt and chalky reliefs of the more modern productions from the jasper of the fine period, though some difficulty will be experienced in separating the finer wares of the Byerley period (Thomas Byerley died in 1810) from those of the master.

Jasper ware was undoubtedly Wedgwood's most successful, as it was his favourite, material. In fact, its name is practically synonymous with Wedgwood. The numerical superiority which it has over other wares in modern collections is evidence of its outstanding popularity. In the Lady Lever Art Gallery it is splendidly represented by a large series of specimens of great variety and the highest quality, including many unique examples such as the Borghese vases (Plate 94), the Endymion and Pomona plaques (Plate 101), and two of the original issue of the Portland Vase (Plate 97).

<sup>1</sup> By dipping the ware into a bath of the colouring material.



## XVIII

### MARKS ON WEDGWOOD

**W**EDGWOOD'S ware was almost always marked, the exceptions to the rule being in the nature of accidents. The standard mark is simply the word WEDGWOOD impressed in letters of various sizes and types, the only printed or stencilled marks being those on the porcelain which was made for a short time in the nineteenth century. During Bentley's partnership (from 1769 to 1780) the mark used was WEDGWOOD & BENTLEY; and on the basalt, Etruscan, and pebble ware vases, and sometimes on busts and figures, these names, with the addition of the word ETRURIA, were stamped in a circle round the screw which fastened the plinth to the vase or on a wafer of clay. The partnership mark was abbreviated to W & B on the small basalt intaglios and generally accompanied by a catalogue number.

Of the large number of letters, numerals, and workmen's signs which accompany the marks, very few have any interest to the collector; but it has been observed that the letter O and the numeral 3 below the Wedgwood stamp recur on certain kinds of highly finished ware. It is also well to remember that random combinations of three capital letters occur on late wares only, being first used in 1860. Signatures of artists are virtually unknown on old Wedgwood wares, though it is held by some authorities, on not very convincing grounds, that the letter H stands for Hackwood, and K for Keeling, two modellers.

Out of the list of marks given by Rathbone, the following occur in the Collection (Rathbone's numbers have been retained for reference throughout):

1. (Wanting.)
- 2, 3, 4. Presumed to have been used by Wedgwood up to 1769.
5. (Wanting.)



6. The names "Wedgwood & Bentley Etruria" on a wafer.



7. The same mark round the screw of plinths.



1306. WEDGWOOD LILAC JASPER WARE.



WEDGWOOD  
& BENTLEYWEDGWOOD  
& BENTLEY  
Wedgwood  
& Bentley  
Wedgwood  
& Bentley

8, 9, 10, 11.

Wedgwood  
& Bentley  
356

12. On the intaglios, the number being that of the firm's catalogue.



13. On certain intaglios.

Wedgwood  
Wedgwood  
Wedgwood  
WEDGWOOD  
WEDGWOOD  
WEDGWOOD  
WEDGWOOD14, 15, 16, 17, 18, 19, 20. Marks of varying size used after Bentley's death:  
the last four being continued after Josiah Wedgwood's death.

21-34. Inscriptions and modern marks which need not be reproduced here.

The intriguing mark, Wedgwood & Co., occurs on one piece in the Collection (No. 2232). It is a vase, with surface imitating granite, and in form and style it closely follows Wedgwood's ware, though the granite effect is obtained by the unusual method of inlaying chips and shavings of coloured clays tightly packed together. The mark is that of Ralph Wedgwood, who had the Hill Works, Burslem, about 1790, and afterwards removed to Ferrybridge.

With regard to the dating of the individual specimens in the Collection, it may be assumed that they belong to the Josiah Wedgwood period (*i.e.* 1760-95), unless it is otherwise stated. Within this limited period it is possible in many cases to arrive at a more precise dating. The Wedgwood & Bentley specimens are restricted to 1769-80. The jasper-ware vases will be assumed to be later than 1781. It is known when certain artists worked for Wedgwood and when certain types of ware were first used; so that there are quite a number of conspicuous sign-posts to guide the curious in the matter of exact dating. For general purposes the Josiah Wedgwood or the Wedgwood & Bentley periods will be sufficient.



## DESCRIPTIONS OF THE VARIEGATED, CREAM, TERRA-COTTA AND CANE WARES

1201. VASE with oval body, flat shoulder, short neck, and domed cover; spreading foot. Brown agate ware, surface-marbled, with reliefs in cream; two acanthus leaf handles from which hang laurel festoons, and a medallion with the Three Graces (by Burch) in front; white semi-porcelain plinth marked WEDGWOOD (19).  
*Height, 9½ inches.*
1202. PAIR OF VASES, goblet-shaped, with covers which can be reversed and used as candlesticks. Brown agate ware, surface-marbled, with laurel festoons in cream gilt. Square biscuit plinth marked Wedgwood & Bentley (10).  
*Height, 8½ inches.*
1203. PAIR OF VASES, of goblet shape, with long handles on the sides. "Crystalline agate" ware imitating porphyry; fluted band and relief festoons of gilt cream ware; the covers can be reversed and used as candlesticks. Square basalt plinths marked WEDGWOOD & BENTLEY, ETRURIA (7).  
*Tweedmouth Collection, Catalogue No. 44. Height, 10 inches.*
1204. PAIR OF VASES with ovoid body, contracted neck and stem, and spreading mouth and base; stopper covers. Brown agate ware with handles in the form of female heads in cream colour. Square basalt stand with four feet, marked WEDGWOOD & BENTLEY, ETRURIA (7).  
*Height, 9¼ inches.*
1205. PAIR OF VASES, goblet-shaped, with flattened shoulders and slender necks; upright scroll handles; spreading foot. Agate ware imitating porphyry; fluted on the sides and neck; below the shoulder, a band of drapery festoons in gilt relief. Square black basalt base marked WEDGWOOD & BENTLEY, ETRURIA (7). *Plate 89.*  
*Tweedmouth Collection, Catalogue No. 45. Height, 10¾ inches.*
1206. VASE with ovoid body, slender stem, and spreading foot; domed cover. Bluish-grey agate ware with cream reliefs; two upright handles; medallion with bust inscribed CARINUS; acanthus borders; fluted in the lower part. Square basalt base with mark, WEDGWOOD & BENTLEY, ETRURIA (6).  
*Height, 8 inches.*
1207. EWER, of graceful oval form, with slender neck and stem; shell-shaped mouth, and spreading foot; high handle springing from a Satyr mask on the shoulders. Brown agate ware with belt of laurel; handle and mouth in cream ware gilt. Square basalt plinth marked WEDGWOOD & BENTLEY, ETRURIA (7).  
*Height, 10¾ inches.*
1208. PAIR OF EWERS, similar in form to No. 1207, but with a band of shell ornaments in relief below the neck; and a band of fluting above the foot. Mottled to imitate porphyry. Square black plinth marked WEDGWOOD & BENTLEY, ETRURIA (7). *Plate 89.*  
*Height, 15¼ inches.*

1209. VASE with oval body, flattened shoulders, short neck, and domed cover; slender stem and spreading foot. Agate ware with brown marbling; two acanthus scroll handles in cream; and cream laurel border on the cover. Black basalt plinth, marked WEDGWOOD & BENTLEY, ETRURIA (7).

*Height, 11½ inches.*

1210. VASE, similar in form and colouring to No. 1209, but with husk festoons in cream; domed cover with acorn knob. Square basalt plinth, marked WEDGWOOD & BENTLEY, ETRURIA (7).

*Height, 11½ inches.*

1211. VASE, similar, but with white biscuit plinth with egg-and-dart border marked Wedgwood & Bentley (11). Made-up cover.

*Height, 10½ inches.*

1212. PAIR OF VASES with ovoid body and flattened shoulders, slender stem, and spreading foot; stopper cover which can be reversed and used as a candlestick. Brown agate ware with cream reliefs showing traces of gilding; sheep's heads from which spring two scroll handles and husk festoons. Biscuit plinth with egg-and-dart border, marked Wedgwood & Bentley (10).

*Hooker Collection. Height, 9 inches.*

1213. VASE with ovoid body, flattened shoulders, slender neck and stem, and spreading mouth and foot. Brown agate ware with cream reliefs, gilt; two goat heads from which spring high scroll handles with laurel pattern. Biscuit plinth with egg-and-dart border, marked WEDGWOOD (18).

*Height, 11 inches.*

1214. VASE with ovoid body, flattened at the shoulders, slender stem and spreading foot, short neck, and domed cover. Sprinkled grey ware imitating marble with cream reliefs, gilt; two scroll handles of acanthus form with bird terminals; figure of Apollo on the side; acanthus border on foot; laurel border, and figure of sleeping Cupid on the cover. Square basalt plinth, marked WEDGWOOD & BENTLEY, ETRURIA (7). Plate 89.

*Height, 13½ inches.*

1215. VASE with straight sides, rounded below, and flattened on the shoulders; slender neck and stem, and spreading mouth and base; stopper cover. Brown agate ware with gilt cream reliefs; two acanthus scroll handles and laurel festoons. Square biscuit plinth with egg-and-dart border, marked Wedgwood & Bentley (10).

*Hooker Collection. Height, 14⅞ inches.*

1216. VASE, in form similar to No. 1215; glaze, mottled to imitate porphyry; gilt cream reliefs of four goat-head handles with drapery festoons between; bead and acanthus borders. Square black basalt plinth with border of honeysuckle palmettes, marked WEDGWOOD & BENTLEY, ETRURIA (7).

*Height, 15½ inches.*

1217. JAR with ovoid body, spreading foot, and wide mouth with flat sunk cover. Cream ware with mottled pink lustre.

*Mark, WEDGWOOD (17). Height, 11⅝ inches.*

1218. PAIR OF VASES, cylindrical, with flanged rim and base. Cream ware with mottled pink lustre.

*Height, 7 inches.*

1219. TEAPOT AND STAND, of oblong oval form. Cream ware with mottled pink lustre; gilt edges.  
*Mark*, WEDGWOOD (18): *about* 1810. *Length of teapot*,  $9\frac{3}{4}$  inches.
1220. TWO TEACUPS AND SAUCERS of the same set.  
*Height of cup*,  $2\frac{1}{4}$  inches. *Diameter of saucer*,  $5\frac{1}{2}$  inches.
1221. TEA-CADDY with fluted corners. Queen's ware, transfer-printed with device of eagle and child (Derby), and legend T.V.V. 1779 within a rococo scroll border.  
*Mark*, Wedgwood (16). *Height*,  $4\frac{1}{2}$  inches.
1222. JELLY-MOULD with cone inside and outer cover. Queen's ware; the interior mould painted with bands of stiff leaves, etc.; the cover fluted; brown edges.  
*Mark*, WEDGWOOD (18). *Total height*, 10 inches.
1223. CORE OF A JELLY-MOULD, wedge-shaped. Queen's ware, painted in colours with festoons of roses and convolvulus; brown edges.  
*Mark*, WEDGWOOD (18). *Height*, 5 inches. *Length*,  $8\frac{5}{8}$  inches.
1224. VASE, cup-shaped, with pierced cover with high centre and loose dome-shaped cap; cover and lower part of vase are fluted. Queen's ware with black ground; cream drapery festoons in relief, checker border above and pearl border below; the flutes edged with cream.  
*Mark*, WEDGWOOD (19). *Height*,  $8\frac{3}{4}$  inches.
1225. PAIR OF VASES, in shape similar to No. 1224. Cream ware biscuit with washes of black outside; band of key fret and black and white borders on the fluting; cream-glazed inside.  
*Mark*, Wedgwood (16). *Height*,  $6\frac{1}{2}$  inches.
1226. VASE with ovoid body and rounded cover perforated. Biscuit with red-brown wash; lightly fluted sides, brown with white stripes; border of discs; glazed inside.  
*Plate* 91.  
*Height*, 6 inches.
1227. PAIR OF VASES, of oval goblet shape with scalloped mouth. Cream ware biscuit with black wash outside; three raised bands of bead pattern—white on black—and the lower part fluted and coloured black and white; cream-glazed inside.  
*Mark on one*, Wedgwood & Bentley. (10).  
*Height*,  $6\frac{5}{8}$  inches.
1228. CHESTNUT BASKET, oval, with two rustic handles; the body dice-box-shaped and moulded with wicker pattern; the cover in open-work wicker pattern. Cream ware biscuit, coloured black and white outside; cream-glazed within.  
*Mark*, WEDGWOOD (17). *Height*,  $7\frac{1}{4}$  inches. *Length*,  $10\frac{3}{8}$  inches.
1229. PLATE AND OVAL SAUCE-BOWL with cover and stand. Pearl ware printed with growing lotus flowers and foliage, coloured and gilt.  
*Mark*, WEDGWOOD (18).  
*Diameter of plate*,  $9\frac{3}{4}$  inches. *Length of sauce-bowl*,  $7\frac{1}{8}$  inches.  
 From a dinner service given by Josiah Wedgwood to Dr. Darwin in 1782.
1230. CLOCK-CASE with clock. Pearl ware with moulded ornament, gilt and enamelled; legend, EHEU FUGACES LABUNTUR ANNI; terrestrial globe on top.  
*Mark*, WEDGWOOD (18). *Early 19th century*. *Height*,  $12\frac{1}{2}$  inches.





1544. WAX MODEL FOR A PLAQUE.



1205

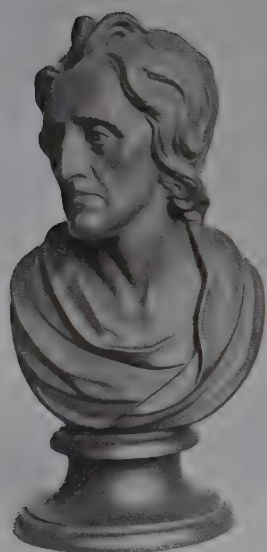
1208

1214

WEDGWOOD VASES OF VARIEGATED WARE.







1273



1269



1268



1288

WEDGWOOD BLACK BASALT WARE.





1283



1226

1285

2232

WEDGWOOD ETRUSCAN WARE, ETC.







1302



1314

WEDGWOOD LILAC JASPER WARE.



1231. VASE with ovoid body and wide mouth; bell-shaped foot, reeded. Cane-coloured ware with reliefs of Cupids representing the Seasons in olive-green; lily scroll on the neck; glazed inside.  
*Mark*, WEDGWOOD (20). *Height*,  $5\frac{7}{8}$  inches.
1232. PAIR OF VASES, of similar form to No. 1231, reeded on the neck and foot. Cane ware with black ivy scroll in relief; glazed inside.  
*Mark*, <sup>WEDGWOOD</sup><sub>B</sub> (19). *Height*,  $5\frac{3}{8}$  inches.
1233. VASE, of similar form and design, with dark red ivy scroll.  
*Mark*, <sup>WEDGWOOD</sup><sub>B</sub> (19). *Height*,  $5\frac{3}{8}$  inches.
1234. PAIR OF BASKETS, oval, with twisted handles and rounded covers pierced. Cane ware moulded in basket pattern; dark olive-green vine scroll in applied relief; glazed inside.  
*Mark*, WEDGWOOD (19). *Length*, 4 inches.
1235. FLOWER VASE, of Cantharus form, on square plinth. Cane ware with black ivy scroll in relief on the neck; formal floral reliefs in black on the plinth; flat pierced cover.  
*Mark*, WEDGWOOD (19).  
*Height*,  $6\frac{1}{8}$  inches. *Diameter with handles*,  $12\frac{1}{2}$  inches.
1236. TEA-SET, comprising teapot, sugar-bowl, and two cups and saucers. Cane-coloured ware with dark green reliefs of natural ferns and foliage borders.  
*Mark*, WEDGWOOD S. (20).  
*Height of teapot*,  $4\frac{1}{8}$  inches. *Diameter of bowl*,  $4\frac{5}{8}$  inches.
1237. ROOT-POT, of oblong box shape, moulded in bamboo pattern; two holders on the cover. Cane ware.  
*Mark*, WEDGWOOD (19). *Height*,  $4\frac{1}{2}$  inches. *Length*, 6 inches.
1238. TEAPOT, of cane basket pattern. Cane-coloured ware with slight foliage, husk, and honeysuckle designs painted in blue and white enamels.  
*Mark*, WEDGWOOD (16). *Height*, 4 inches.
1239. TEAPOT, barrel-shaped, with cane pattern spout and handle. Cane ware with reliefs of Bacchanalian boys; reeded below and on the cover.  
*Mark*, WEDGWOOD I (16). *Height*,  $4\frac{3}{8}$  inches.
1240. COFFEE-CAN AND SAUCER. Cane ware with chocolate reliefs: The Young Seamstress, by Miss Crewe, vase and trees: saucer plain.  
*Mark*, WEDGWOOD (20). *Height of can*,  $2\frac{3}{8}$  inches. *Diameter of saucer*,  $4\frac{1}{2}$  inches.
1241. FLOWER VASE in the form of three bamboo tubes on a base representing earth. Cane ware with knots and foliage enamelled in blue and white.  
*Mark*, <sup>WEDGWOOD</sup><sub>H.</sub> (17). *Height*,  $9\frac{1}{2}$  inches.
1242. JUG AND COVER with cane handle and lip spout; the lower part of body and the neck moulded in cane pattern. Cane ware with reliefs of boys and grapes; blue enamel edging. The inside is glazed and enamelled with a honeysuckle border. Cover mounted in silver.  
*Mark*, WEDGWOOD (18). *Height*, 11 inches.



1243. FLOWER VASE, of Cantharus shape, with square pedestal. White biscuit (with occasional smears of glaze) with chocolate reliefs of ivy pattern, etc.; pierced tray and additional plain flat cover with knob.

*Mark*, WEDGWOOD (18). *Height*,  $6\frac{7}{8}$  inches. *Diameter with handles*,  $12\frac{3}{4}$  inches.

1244. PAIR OF WINE-COOLERS, two-handled; terra-cotta, decorated in relief with figures from the "Triumph of Bacchus"; border of vine pattern.

*Mark*, <sup>WEDGWOOD</sup>  
954 (18). *Height*, 10 inches.

## DESCRIPTIONS OF THE BLACK BASALT AND ETRUSCAN WARES

1250. BUST of Homer on round pedestal. Black basalt ware with bronzed surface.  
*Mark*, WEDGWOOD (17). *Height*, 22 inches.  
 Made for Gibbon the historian.
1251. BUST of Lord Bacon on round pedestal. Black basalt ware; stamped at the back  
 BACON.  
*Mark*, WEDGWOOD (17). *Height*, 19 inches.
1252. PAIR OF VASES, goblet-shaped, with long handles on the sides; high covers which  
 can be reversed and used as candlesticks; square moulded plinths. Black basalt  
 ware with laurel festoons in relief; fluting on the upper part of the body and on  
 the plinth.  
*Mark*, WEDGWOOD & BENTLEY, ETRURIA (7). *Height*, 9 inches.
1253. VASE with watch-holder and watch; goblet-shaped with two mask handles and laurel  
 festoons in relief: square plinth. Black basalt ware. Cover with figure of the  
 Widow of Sarepta. The shoulder made up in wood.  
*Mark*, WEDGWOOD & BENTLEY, ETRURIA (7). *Height*, 10 inches.
1254. DOUBLE LAMP, boat-shaped, with slender stem and spreading foot and triangular  
 plinth. Black basalt ware with moulded ornament; egg-and-dart pattern on  
 shoulder, stiff leaves under the body and on the cover, fluting on the neck, and  
 acanthus leaves on the plinth.  
*Mark*, WEDGWOOD & BENTLEY, ETRURIA (7). *Height*, 7 inches.
1255. PAIR OF VASES, of oval goblet shape, with flattened shoulders, short neck, and wide  
 mouth; two acanthus scroll handles and acanthus festoons. Black basalt ware with  
 medallion of classical figures in front; square plinth. Covers made up in wood.  
*Mark*, WEDGWOOD & BENTLEY, ETRURIA (6). *Height*, 11 inches.
1256. VASE, similar to No. 1255. Cover, with figure of the Widow, does not match.  
*Height*, 13 inches.
1257. PAIR OF VASES with depressed oval body and flattened shoulder, slender neck and  
 stem, and spreading mouth and base; square plinths; stopper covers. Black  
 basalt ware with reliefs; drapery festoons on the body; laurel wreath on the  
 shoulder; key pattern on the front; the lower part of the body fluted.  
*Mark*, WEDGWOOD & BENTLEY, ETRURIA (7). *Height*, 7 inches.
1258. VASE with egg-shaped body on tripod stand with Egyptian legs and round base.  
 Black basalt ware, with fluted band on the body and key pattern on the base.  
 Wooden cover.  
*Mark*, JOSIAH WEDGWOOD (i.e. 1805). *Height*, 7 $\frac{5}{8}$  inches.  
 FEB<sup>y</sup>. 2<sup>d</sup>. 1085
1259. PAIR OF LAMPS, of tripod shape, with bowl-shaped body supported by three winged  
 sphinxes; three nozzles with shell-shaped cups; triangular base with grooved sides.  
 Black basalt ware with reliefs; a lily scroll on the body, with sun mask below;  
 acanthus band on the neck; reeded covers.  
*Height*, 9 $\frac{1}{2}$  inches.

1260. FIGURE of a sphinx with Grecian head and bust; oblong base with grooved edge. Black basalt ware.

*About 1768. Height, 9 inches. Length, 12 $\frac{1}{4}$  inches.*

1261. PAIR OF SPHINXES, similar.

*Mark, WEDGWOOD (2). Height, 7 $\frac{3}{4}$  inches. Length, 10 $\frac{7}{8}$  inches.*

1262. VASE with ovoid body, flattened shoulders, and two acanthus scroll handles; spreading foot and mouth; stopper cover; square plinth. Black basalt ware with reliefs of boys; stiff leaves below and on neck; cable and other borders.

*Mark, Wedgwood & Bentley (11). Height, 12 inches.*

1263. VASE, of similar form, but with lion masks below the handles, laurel weath on the shoulder, and fluted neck. Black basalt ware with reliefs of boys.

*Mark, WEDGWOOD (19). Height, 10 $\frac{3}{4}$  inches.*

1264. VASE with Pegasus cover, similar in form and design to No. 1450. Black basalt ware.

*Mark, <sup>WEDGWOOD</sup><sub>V</sub> (18) and numeral 298 incised.*

*Tweedmouth Collection, Catalogue No. 59. Height, 17 $\frac{3}{4}$  inches.*

1265. PAIR OF WINE AND WATER EWERS, in black basalt ware. The models are by Flaxman; the ewer representing Wine has a satyr and goat on the neck and wine festoons; that representing Water has a Triton and dolphin head on the neck, and festoons of rushes (see also Nos. 1334 and 1485 and p. 215).

*Mark, WEDGWOOD (17). Height, 15 $\frac{3}{8}$  inches.*

1266. PAIR OF WINE AND WATER EWERS, similar.

*Mark, <sup>WEDGWOOD</sup><sub>F</sub> (19) and numerals 236.*

*Height, 16 $\frac{1}{4}$  inches.*

1267. SAUCER DISH, of black basalt ware with engine-turned pattern in the centre and Flaxman's Dancing Hours on the sides.

*Mark, <sup>WEDGWOOD</sup><sub>2</sub> (20). Diameter, 8 inches.*

1268. PAIR OF FIGURES of Cupid and Psyche, on circular plinths, bordered with honey-suckle pattern. Black basalt ware. Plate 90.

*Mark, <sup>WEDGWOOD</sup><sub>O</sub> (17).*

*Tweedmouth Collection, Catalogue No. 97. Height, 8 inches.*

1269. CIDER MUG, cylindrical. Black basalt ware with oak scrolls in relief on a pitted ground, and borders of oak wreaths; silver band on rim. Glazed inside. Plate 90.

*Mark, <sup>WEDGWOOD</sup><sub>3</sub> (19). Height, 4 $\frac{3}{4}$  inches.*

1270. CIDER MUG, similar.

*Height, 3 $\frac{5}{8}$  inches.*

1271. CIDER MUG, similar.

*Height, 4 $\frac{5}{8}$  inches.*

1272. COFFEE CUP, cylindrical, and SAUCER. Black basalt ware with frieze of the Dancing Hours in relief.

Mark, <sup>WEDGWOOD</sup><sub>2</sub> (19).

*Tweedmouth Collection, Catalogue No. 83.*

*Height of cup,  $2\frac{3}{8}$  inches. Diameter of saucer,  $4\frac{5}{8}$  inches.*

1273. BUST of John Locke, philosopher (1632-1704). Black basalt ware; circular base. *Plate 90.*

Mark, WEDGWOOD (18). *Height, 8 inches.*

1274. BUST of George II. "after that by Rysbrack at Windsor." Black basalt ware with shaped square base, bordered with egg-and-dart pattern.

Mark on base, WEDGWOOD & BENTLEY, ETRURIA (6).

Mark on bust, WEDGWOOD (17).

*Height,  $7\frac{1}{4}$  inches.*

1275. STATUETTE of Voltaire, after Houdon; tree-trunk behind. Black basalt ware; flat base.

*Height,  $11\frac{5}{8}$  inches.*

1276. BUST of the Zingara on round pedestal. Black basalt ware; key fret border.

Mark, <sup>WEDGWOOD</sup><sub>& BENTLEY</sub> (8). *Height,  $15\frac{3}{4}$  inches.*

The Zingara was heroine of a burletta produced in 1773. The bust was modelled by Richard Parker in 1774 from one of the most beautiful actresses of the day.

1277. ROOT VASE, of box shape, with bowed front and sides, and four scroll feet; five holders on the cover. Black basalt with panels of sunk relief, procession of Cupids with a wreath.

Mark, <sup>Wedgwood</sup><sub>& Bentley</sub> (10) (twice).

*Height,  $5\frac{5}{8}$  inches. Length, 8 inches.*

1278. BOWL, of black basalt ware, painted on the outside in white and red with a lily scroll and husk pattern.

Mark, WEDGWOOD (18). *Diameter,  $6\frac{1}{2}$  inches.*

1279. BOWL AND COVER, of black basalt ware; borders enamelled in blue and white.

*Diameter,  $5\frac{1}{8}$  inches.*

1280. DISH, of red ware with border of cream biscuit reliefs of Egyptian subjects, sphinxes, canopic jars, etc.

Mark, WEDGWOOD (17). *Diameter, 8 inches.*

1281. DISH, similar, but slightly deeper and with the reliefs in black; with SUGAR-BOWL, and cover with crocodile handle.

*Trevor Lawrence Collection.*

*Diameter, 8 inches. Diameter of bowl,  $4\frac{1}{8}$  inches.*

1282. BULB-POT, crescent-shaped, with holders for six bulbs. Black basalt with reliefs of five Cupids carrying wreaths, palm trees, etc., in a red ground; moulded borders of banded reed and bead patterns and scalloped edges, enamelled in pink and white.

Mark, Wedgwood (15). *Height,  $5\frac{3}{4}$  inches. Length,  $9\frac{1}{2}$  inches.*



1283. INK-STAND, of gondola form, with satyr head at the prow and swan's neck handle on the stern; with three cylinders for ink, sand, and pens. Red ware with black reliefs of Cupids at play; husk borders. *Plate 91.*  
*Mark, WEDGWOOD (19). Length, 10½ inches.*
1284. INK-POT, of round altar shape. Black basalt ware with red reliefs of rams' heads hung with festoons and trophies, with medallions between.  
*Mark, WEDGWOOD (18). Height, 3½ inches.*
1285. VASE, of amphora form, with slender ovoid body. Black basalt ware, painted in encaustic colours with a figure of Peace and borders of honeysuckle, bead and reel, and other patterns. *Plate 91.*  
*Height, 12¼ inches.*
1286. VASE with ovoid body, short straight neck, and two high handles; low, bell-shaped foot. Black basalt ware, painted in red and black; archaic Greek figures, honeysuckle designs, and key fret and other borders.  
*Height, 14 inches.*
1287. FLOWER VASE, cylindrical, with fluted sides; domed cover, pierced. Red ware with bands of black outside; border of bead pattern.  
*R. Tangye Collection. Height, 6⅞ inches.*
1288. FONT, in form of a bowl on high foot. Black basalt ware lightly polished, with drapery festoons in relief and banded reed border; with a ridge beneath which fits into a square wooden plinth. *Plate 90.*  
*Used from 1783 to 1865 at St. Margaret's, Moreton, Salop.*  
*Height, 11 inches. Diameter, 16½ inches.*
1289. PAIR OF VASES with ovoid body, cylindrical neck, and wide mouth; small bell-shaped foot; two handles with masks on either side, flanked by swans' heads. Black basalt ware with "encaustic" paintings in red, black, and white; archaic Greek figures, honeysuckle designs, and borders of laurel, key fret, etc.  
*Mark, WEDGWOOD (18). About 1795. Height, 13 inches.*
1290. PAIR OF PEDESTALS, square, with scroll borders and feet. Black basalt with panels of sunk relief—Cupids with a wreath—on a red ground; white painted borders. Glazed inside.

*Mark, WEDGWOOD (18). Height, 4⅝ inches.*  
 H

## DESCRIPTIONS OF THE JASPER WARE VASES AND TABLE WARES

### LILAC JASPER WARE

1300. FLOWER-HOLDER, in form of three tubes of bamboo. Lilac jasper dip with knots and foliage in white relief.  
*Mark*, WEDGWOOD (19). *Height*,  $10\frac{3}{8}$  inches.
1301. FLOWER-POT AND STAND with straight sides. White and lilac jasper ware with checker pattern enclosing green quatrefoils; borders of honeysuckle palmettes, and green acanthus leaves.  
*Mark*, WEDGWOOD (20). *Height*,  $3\frac{1}{4}$  inches.
1302. PAIR OF FLOWER-POTS, of oblong oval form, with two mask handles. Lilac jasper ware with white reliefs; seven Cupids playing music, dancing, etc., and six wreathed masks (cf. Wax, No. 1547) by Flaxman; pierced covers in painted metal. *Plate* 92.  
*Tweedmouth Collection, Catalogue No.* 79.  
*Height*, 7 inches. *Length*,  $8\frac{3}{4}$  inches.
1303. FLOWER VASE with shaped oval body and low bell-shaped foot; lilac and white jasper ware with checker pattern enclosing green quatrefoils; borders of husks, stiff leaves, and acanthus pattern. Pierced brass cover painted white.  
*Mark*,  $\overset{3}{\text{WEDGWOOD}}$  (19). *Trevor Lawrence Collection. Height*,  $3\frac{3}{4}$  inches.
1304. PAIR OF VASES, goblet-shaped, with small stem and spreading foot. Lilac jasper ware with white fluting; strips of green basket work interlaced on the sides; stiff leaves in white below, and borders of reed pattern banded with green. *Plate* 100.  
*Mark*, WEDGWOOD (20).  
*Tweedmouth Collection, Catalogue No.* 55. *Height*, 5 inches.  
"Bought from Wedgwood's Warehouse, York Street, St. James's, about 1805."
1305. PAIR OF FLOWER VASES, cylindrical, with spreading mouth and base. Lilac and white jasper ware; on the sides, six columns, and between them checker pattern enclosing green quatrefoils; a band of honeysuckle palmettes above.  
*Mark*, WEDGWOOD (20). *Height*,  $6\frac{1}{2}$  inches.
1306. VASE with ovoid body, two upright handles, and bell-shaped foot; flat cap cover with taper holder. Lilac jasper ware with white reliefs: Apollo and the Nine Muses by Flaxman; floral festoons and borders of honeysuckle palmettes; white plinth. *Plate* 88.  
*Mark*, WEDGWOOD (17).  
*Tweedmouth Collection, Catalogue No.* 54. *Height*,  $11\frac{1}{4}$  inches.
1307. TEAPOT, cylindrical, with domed cover. Lilac and white jasper ware with checker pattern enclosing green quatrefoils; laurel wreath and acanthus borders; stiff leaves on the cover and festoons on the spout.  
*Mark*, WEDGWOOD (19). *Height*,  $4\frac{3}{4}$  inches.

1308. COFFEE-CAN AND SAUCER. Lilac and white jasper ware with checker pattern enclosing green quatrefoils; borders of loop, acanthus, and laurel patterns.  
*Mark*, WEDGWOOD (20).  
*Height of cup*,  $2\frac{3}{8}$  inches. *Diameter of saucer*,  $4\frac{5}{8}$  inches.
1309. BOWL with everted lip. Solid lilac jasper ware with frieze of children in white relief; fluted band below; white belt on the foot rim.  
*Mark*, WEDGWOOD (19). *Diameter*,  $7\frac{1}{8}$  inches.
1310. TEACUP AND SAUCER, of the same service.  
*R. Tangye Collection*.
1311. PEDESTAL, of square altar form. Lilac jasper ware with white reliefs—Juno, Hebe, Plenty and Peace, by Flaxman; rams' heads and winged lions at the corners; borders of husk, bead, egg-and-tongue, and rosette patterns.  
*Mark*, WEDGWOOD (17).  
*Tweedmouth Collection, Catalogue No. 65. Height*,  $8\frac{5}{8}$  inches.
1312. PEDESTAL, similar to No. 1311.  
*Tweedmouth Collection, Catalogue No. 72A*.
1313. SUGAR-BOWL AND COVER, octagonal. Pale lilac jasper ware with white reliefs—Hebe and Flora, trophies, and rosettes; arch border; oak leaf pattern and honey-suckle border on the cover.  
*Mark*, WEDGWOOD (19).  
*Tweedmouth Collection, Catalogue No. 87. Height*, 5 inches.
1314. DÉJEUNER SET, comprising an oval tray, teapot, sugar-bowl, helmet-shaped cream jug, and cup and saucer. Lilac jasper ware with white reliefs—Children at lessons and play, and Sterne's Maria, designed by Lady Templetown; fluted below. *Plate 92*.  
*Mark*, WEDGWOOD (19).  
*Tweedmouth Collection, Catalogue No. 88. Length of tray*,  $12\frac{7}{8}$  inches.
1315. CUP AND SAUCER, similar to No. 1314. Cupid with mask, etc.  
*Height of cup*,  $2\frac{5}{8}$  inches. *Diameter of saucer*,  $5\frac{1}{2}$  inches.

#### BLUE JASPER WARE

1320. SET OF CHESSMEN, comprising thirty-two pieces, in blue and white jasper ware, designed by Flaxman between 1783 and 1785. With them are two castles (of modern make), and a knight and pawn. The design of one of the queens is said to have been inspired by Mrs. Siddons in the character of Lady Macbeth.  
*Tweedmouth Collection, Catalogue No. 98*.
1321. PAIR OF FIGURES, Jupiter with eagle and Mercury with goat, in white jasper ware; on drum-shaped pedestals of solid blue jasper with trophies, rams' heads, and festoons in white relief. One pedestal made up in plaster. *Plate 103*.  
*Mark*, WEDGWOOD (20). *Height*,  $9\frac{1}{2}$  inches.
1322. PAIR OF PEDESTALS, of square altar shape. Blue jasper ware with white reliefs; on the sides are figures of Juno, Hebe, Plenty and Peace; rams' head cornices and winged lions at the angles; borders of husk, bead, rosette and egg-and-tongue patterns.  
*Mark*, WEDGWOOD (18). *Height*,  $8\frac{1}{4}$  inches.



1334 WEDGWOOD BLUE JASPER WARE.





1323. PAIR OF PEDESTALS, square, with fluted base. Blue jasper ware with white reliefs—The Four Cupid Seasons, by Flaxman; palm trees at the corners; borders of acanthus and cable patterns. *Plate 103.*

Mark, <sup>WEDGWOOD</sup><sub>s</sub> (18).

*Tweedmouth Collection, Catalogue No. 64. Height, 7 $\frac{3}{4}$  inches.*

1324. PAIR OF VASES with conical body, contracted neck, and spreading mouth and base; flat covers. Dark blue and white jasper ware; on the body oblique bands of laurel in white on blue with checker pattern between enclosing green quatrefoils; borders of stiff leaves, rosettes, etc.

Mark, WEDGWOOD (18).

*Tweedmouth Collection, Catalogue No. 47. Height, 8 $\frac{3}{4}$  inches.*

1325. PAIR OF FLOWER VASES with ovoid body and low bell-shaped foot; pierced flat covers. Dark blue jasper dip with white bands on the sides interlaced with green basket bands; borders of stiff leaves, husks, and reeds bound with green.

Mark, <sup>Z</sup><sub>WEDGWOOD</sub> (19). *Height, 3 $\frac{3}{4}$  inches.*

1326. PAIR OF FLOWER-POTS, barrel-shaped, with swan handles. Blue jasper ware with white reliefs—A Roman banquet; broad checker borders with white squares enclosing pink quatrefoils.

Mark, WEDGWOOD (18). *Height, 10 $\frac{3}{8}$  inches.*

1327. VASE with ovoid body, slender stem, and spreading foot; cover restored. Dark blue jasper ware with white reliefs; on the lower part of the body, upright bands of laurel with checker pattern between enclosing green quatrefoils; belt of acanthus pattern in relief, and above this a floral scroll and stiff leaf design; checker pattern and acanthus border on the foot.

*Height, 10 inches.*

1328. PAIR OF FLOWER VASES, of conical form with contracted neck, and spreading mouth and foot. Blue and white jasper ware; plaited pattern on the sides with green basket bands; borders of stiff leaves, cable, laurel, and egg-and-tongue patterns.

Mark, <sup>WEDGWOOD</sup><sub>3</sub> (19). *Height, 7 inches.*

1329. PAIR OF FLOWER-POTS with straight sides and spreading mouths. Blue and white jasper ware with checker pattern enclosing green quatrefoils; cable and honeysuckle borders. With them are pierced covers with green and white honeysuckle reliefs, and two billing doves as knobs.

Mark, WEDGWOOD (19). *Height, 4 $\frac{3}{8}$  inches.*

1330. BOWL, of blue and white jasper ware with checker pattern enclosing green quatrefoils; borders of laurel wreath and acanthus patterns.

*Diameter, 7 $\frac{3}{8}$  inches.*

1331. STAND FOR FLOWER-POT, with broad sloping rim. Jasper ware with bamboo and plaited straw pattern on rim, in white, blue, and cane colour; cable border above in green, and arch and bead border below in white.

Mark, <sup>WEDGWOOD</sup><sub>Z</sub> (18). *Diameter, 8 $\frac{3}{4}$  inches.*

1332. COFFEE-CAN AND SAUCER. Dark blue and white jasper ware with checker pattern enclosing green quatrefoils; ribbon and vine border. Inside of cup polished.

Mark, <sup>WEDGWOOD</sup>  
3 (20).

Height of can,  $2\frac{1}{2}$  inches. Diameter of saucer,  $4\frac{3}{4}$  inches.

1333. VASE with ovoid body flattened at the shoulders, short neck and wide mouth, slender stem, and spreading foot; two acanthus handles; domed cover with water lily knob; octagonal, terraced plinth. Solid light blue jasper ware with white reliefs; on the sides, medallions and floral festoons; floral scroll above, and lily and acanthus designs below and on the shoulder; borders of banded reed, cable and bead patterns, etc.

Mark, WEDGWOOD (18). Height,  $18\frac{3}{4}$  inches.

1334. EWER with designs symbolising Water; a Triton on the neck, dolphin's head, and festoons of rushes. Solid blue jasper ware with white reliefs; borders of laurel, stiff leaves, acanthus, and bead patterns; fluted foot; square plinth with fret border. Plate 93.

Mark, WEDGWOOD (17). Height, 15 inches.

One of Flaxman's pair of Wine and Water ewers (see No. 1265).

1335. PAIR OF VASES with bell-shaped bodies and two handles as on a Greek crater, the lower parts moulded in petal pattern; short stems and spreading feet; square plinths; and covers with lily bud and foliage. Solid blue jasper ware with white reliefs—The Triumph of Bacchus, as on plaque No. 1545; vine pattern under the lip; borders of leafage, egg-and-tongue, bead, and petal patterns. One cover modern. Plate 94.

Mark, WEDGWOOD (18).

Tweedmouth Collection, Catalogue No. 58. Height,  $18\frac{3}{4}$  inches.

Said to be the largest made of Wedgwood's jasper ware vases. Their shape and design were taken from the marble Borghese Vase in the Louvre.

1336. PAIR OF PEDESTALS (for No. 1335), of round altar form. Solid blue jasper ware with white reliefs; four lions' heads in bold relief, and ribbons from which hang vine festoons, baskets of grapes, trophies of music, medallions, ewers, etc.; borders of cable pattern and honeysuckle palmettes above, and of laurel wreath pattern below.

Tweedmouth Collection, Catalogue No. 71. Height,  $12\frac{1}{2}$  inches.

One of the vases and pedestals (1335, 1336) are figured in Rathbone's *Wedgwood*, Plates XXXIV. and XXXV.

1337. PEDESTAL, similar to No. 1336.

Height,  $12\frac{1}{2}$  inches.

1338. PAIR OF SWEETMEAT DISHES, oblong oval, with two scroll handles. Solid blue jasper ware with white reliefs on a granulated ground; floral scroll, pointed leaves, and acanthus patterns.

Mark, WEDGWOOD G (19).

Tweedmouth Collection. Length,  $9\frac{1}{2}$  inches.

1339. SWEETMEAT DISH, similar to No. 1338.

Mark, WEDGWOOD (19). Length,  $8\frac{3}{4}$  inches.

1340. FLOWER-POT AND STAND with straight sides and spreading rim. Solid blue jasper ware with scalloped edges; wicker-work pattern on the sides, and border of white acanthus and honeysuckle pattern.

*Mark*, WEDGWOOD (20).

*Tweedmouth Collection, Catalogue No. 75.*

*Height of pot*,  $3\frac{3}{8}$  inches. *Diameter of stand*,  $4\frac{1}{2}$  inches.

1341. PAIR OF FLOWER-POTS, oval, with shell handles. Solid blue jasper ware with white reliefs; festoons of vine, and borders of vine scroll and aquatic plants.

*Mark*, WEDGWOOD G (18).

*Tweedmouth Collection, Catalogue No. 73.*

*Height*,  $3\frac{5}{8}$  inches. *Length*, 7 inches.

1342. CREAM EWER, helmet-shaped. Blue jasper ware with white reliefs; floral scroll, belt of cable pattern, and acanthus and honeysuckle designs; a shell under the handle.

*Mark*, WEDGWOOD O (20). *Height*, 4 inches.

1343. VASE, of tripod form, with domed cover and triangular fluted base. Light blue jasper ware with white reliefs; festoons of flowers on the sides and stiff leaves below; in the middle, a belt of laurel leaves. The legs are white, and end in goat heads above and goat feet below; water lily knob and petal pattern on the cover.

*Mark*, WEDGWOOD (18). *Height*,  $8\frac{3}{8}$  inches.

1344. VASE, of tripod form. Pale blue jasper ware with white reliefs; the upper part of the bowl is obliquely fluted, and the lower encrusted with overlapping leaves; broad belt on the sides with formal scroll, and three lion masks with rings. Foliage designs on the legs. Triangular base fluted.

*Mark*, WEDGWOOD (18). *Height*,  $8\frac{1}{8}$  inches.

1345. BOWL, on high foot. Pale blue solid jasper ware with white reliefs—vine festoons and two groups of Bacchanalian children; borders of cable and acanthus leaf patterns; polished inside.

*Mark*, WEDGWOOD (17). *Height*,  $4\frac{3}{8}$  inches. *Diameter*,  $8\frac{3}{4}$  inches.

1346. PAIR OF VASES with ovoid body, slender neck and stem, and spreading mouth and base; two upright handles springing from satyr masks; stopper covers and square plinths with cut corners. Solid blue jasper ware with white reliefs—(1) Sacrifice to Health and an Offering to Peace, and (2) Maternity, by Lady Templetown; stiff leaves below and acanthus and honeysuckle pattern on the shoulders; borders of acanthus and stiff leaves.

*Mark*, <sup>WEDGWOOD</sup><sub>M</sub> (18). *Height*,  $8\frac{3}{8}$  inches.

1347. VASE with oval body and bell-shaped foot, two upright handles, short neck, and flat cap cover with taper holder. Pale blue jasper ware with reliefs in white—two groups of Bacchanalian boys (after designs by Lady Diana Beauclerk) and trees between; lily designs below; borders of loop pattern and honeysuckle palmettes. Square plinth with honeysuckle border.

*Mark*, WEDGWOOD (18). *Height*, 13 inches.

1348. PAIR OF CANDLESTICKS in the form of trees, one entwined with vine and the other with ivy; blue jasper ware with reliefs in white—a child and basket of fruit on one, and a child and fire on the other, representing Autumn and Winter; square plinths. *Plate 95.*

*Mark*, WEDGWOOD (17).

*Tweedmouth Collection, Catalogue No. 95.* *Height*,  $10\frac{1}{2}$  inches.



1349. PAIR OF FLOWER-POTS, of deep bowl form, with two handles in the form of trees. Solid blue jasper ware with white reliefs; on the sides are groups of Bacchanalian boys (after designs by Lady Diana Beauclerk), vases and altars separated by pillars and overhung with drapery festoons; borders of grape-vine scroll, aquatic plants, and cable pattern. *Plate 87.*  
*Mark, WEDGWOOD (19). Height,  $7\frac{1}{4}$  inches. Diameter,  $9\frac{3}{4}$  inches.*
1350. PAIR OF COMPOSITE VASES, of oval shape, made in four separate parts which could be used as ice-bowls or flower-pots; flat cap-covers; twig handles on upper portion, and on the lower, handles with heads of river-gods. Pale blue jasper ware with white reliefs: on the sides, acanthus leaves and lilies; on foot and shoulder, aquatic plant design; cable borders. On the covers, a child figure of Winter.  
*Mark, WEDGWOOD (19). Height,  $10\frac{3}{4}$  inches.*
1351. CRIBBAGE BOARD on four feet, of solid light blue jasper ware with white reliefs of rose, thistle, and shamrock; lace border.  
*Perhaps Adams ware. Tweedmouth Collection, Catalogue No. 91.*  
*Length,  $8\frac{1}{2}$  inches. Breadth, 3 inches.*
1352. PAIR OF VASES, cylindrical, with slightly spreading base. Pale blue jasper ware with white reliefs; frieze of Flaxman's Blind Man's Buff; floral scroll above and fluting below; bound reed border on lip and laurel festoon border on base; octagonal plinth with fret border. Extra, pierced covers for use as lamps.  
*Mark, WEDGWOOD (19).*  
*Tweedmouth Collection, Catalogue No. 46. Height,  $7\frac{3}{8}$  inches.*  
 Figured in Meteyard, *Life of Wedgwood*, vol. ii. p. 487. The delightful frieze of Blind Man's Buff was modelled by Flaxman, apparently after a design by Stothard: cf. *Plate 99.*
1353. PAIR OF VASES with ovoid body sharply curving at the shoulders, slender neck and spreading mouth, and bell-shaped foot; two high scroll handles entwined with serpents. Solid pale blue jasper ware with white reliefs: designs by Le Brun—Venus in her car drawn by Swans and Cupids watering the Swans; stiff leaves below and on the neck; borders of pearl, acanthus, laurel, and cable patterns; square plinths with key fret borders. *Plate 95.*  
*Mark, WEDGWOOD (18). Height,  $15\frac{5}{8}$  inches.*
1354. PAIR OF VASES, oval, with high curved handles, flat cap cover with club-shaped handle, bell-shaped foot, and square plinth. Pale blue jasper ware with white reliefs—(1) the Infant Academy, designed by Reynolds, and the Boy Musicians, by Lady Templetown; (2) Apollo and the Nine Muses, by Flaxman; lily designs below and floral festoons above; borders of stiff leaves, honeysuckle palmettes, cable pattern, etc.  
*Mark, WEDGWOOD (18).*  
*Tweedmouth Collection, Catalogue No. 53. Height,  $10\frac{3}{4}$  inches.*
1355. PAIR OF VASES, similar in form to No. 1354; dark blue jasper ware with white reliefs of Flaxman's Blind Man's Buff; similar borders.  
*Mark, WEDGWOOD (18). Height,  $10\frac{1}{4}$  inches.*
1356. PAIR OF ROOT-POTS, vase-shaped, with three holders fitted into the cover. Blue jasper ware with white reliefs: Apollo and the Nine Muses; a band of masks and trophies, and stiff leaves below; acanthus leaves on the foot.  
*Mark, WEDGWOOD (19). Height,  $8\frac{3}{4}$  inches.*



1335. WEDGWOOD BLUE JASPER WARE.





1348

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1348



1448

1445

1449

WEDGWOOD BLUE AND BLACK JASPER WARES.





1357. PAIR OF VASES with ovoid body, contracted neck and spreading mouth, two scroll handles, baluster stem and spreading foot, and domed cover with Pegasus knob; square plinths. Pale blue jasper ware with granulated ground and white reliefs: Apollo and the Nine Muses, by Flaxman, with band of masks and trophies in blue below; egg-and-tongue and leaf patterns on the neck and foot; borders of honeysuckle palmettes, stiff leaves, etc.

*Mark, WEDGWOOD (19).*

*Tweedmouth Collection, Catalogue No. 52. Height, 16½ inches.*

1358. PAIR OF VASES, of slender bell shape, with contracted neck and stopper cover; spreading foot. Pale blue jasper ware with white reliefs: sacrifices on the sides, and leaf and lily designs above and below; two long acanthus scroll handles, and artichoke knob on cover; bead borders. Square plinth with honeysuckle palmettes.

*Mark, WEDGWOOD (20). Height, 8 inches.*

1359. BOWL with shaped sides. Solid grey-blue jasper ware with white reliefs: The Family School, and Children at Play, designed by Lady Templetown; fluted below; white band on foot-rim.

*Mark, WEDGWOOD (17).*

*Tweedmouth Collection, Catalogue No. 84. Diameter, 7¾ inches.*

1360. INKSTAND, circular. Solid blue jasper ware with white reliefs; acanthus and honeysuckle patterns; fluted sides. Dome-shaped cover fitted as a candlestick.

*Mark, WEDGWOOD (18).*

*Tweedmouth Collection, Catalogue No. 86. Height, 4¾ inches.*

1361. NINE CUPS AND SAUCERS. Grey-blue jasper ware with white reliefs of Cupids at play, and acanthus foliage; the lower part of the cups fluted.

*Mark, Wedgwood (16).*

*Height of cups, 2¾ inches and 2½ inches. Diameter of saucer, 5 inches.*

1362. TWO TEACUPS (without handles) AND SAUCERS. Solid grey-blue jasper ware with white reliefs of boys playing, and acanthus foliage; the lower part of the cups fluted.

*Mark, Wedgwood (16).*

*Tweedmouth Collection, Catalogue No. 85.*

*Height of cup, 1¾ inches. Diameter of saucer, 5 inches.*

1363. SAUCER DISH, of grey-blue jasper ware with white reliefs. Panel with boys chasing a bird, surrounded by acanthus foliage; fluted outside.

*Mark, WEDGWOOD (19). Diameter, 7¾ inches.*

1364. SAUCER DISH, of similar pattern to No. 1363, with the Infant Academy, designed by Reynolds.

*Diameter, 8 inches.*

1365. SAUCER DISH, of blue jasper ware with white reliefs. In the centre, the Infant Academy, after Reynolds; on the sides, shallow fluting and acanthus border.

*Mark, WEDGWOOD (20). Diameter, 8 inches.*

1366. PLATE, flat, with narrow rim. Blue jasper ware with white reliefs: Diana in her Chariot, floral festoons and ribbon, and ivy border; arcaded pattern on the rim enclosing lilies.

*Mark, WEDGWOOD (19). Blenheim Collection. Diameter, 8½ inches.*

1367. PAIR OF SALT-CELLARS, cylindrical. Blue jasper ware with white reliefs: The Dancing Hours, by Flaxman; cable borders; polished inside; laminated on upper edge.  
*Mark*, WEDGWOOD (20). *Diameter*,  $3\frac{3}{8}$  inches.
1368. PAIR OF SALT-CELLARS, similar.  
*Diameter*,  $3\frac{3}{8}$  inches.
1369. INKSTAND, oval, with two wells and column to hold pen; oval tray with scalloped edge. Blue jasper ware with white reliefs; bands of acanthus and honeysuckle patterns.  
*Mark*, WEDGWOOD. V. (19). *Length of tray*, 8 inches.
1370. INKSTAND, similar.  
*Length of tray*,  $7\frac{7}{8}$  inches.
1371. EWER with ovoid body, lip spout, and long handle, spreading foot, and domed cover. Blue jasper ware with white reliefs: designs by Lady Templetown—An Offering to Peace, and Domestic Employment; festoons of flowers above and stiff leaves below; borders of acanthus and honeysuckle patterns and stiff leaves.  
*Mark*, WEDGWOOD (19). *Height*, 9 inches.
1372. PAIR OF VASES with ovoid body flattened at the shoulder, slender neck and stem, and spreading mouth and foot. Blue jasper ware with white reliefs: (1) designs by Le Brun—Venus in her Car drawn by Swans, and Cupids watering the Swans; (2) Sacrifice to Peace, and Maternity, by Lady Templetown; stiff leaves below; laurel band on the shoulder; acanthus and cable patterns on the neck and foot; beaded borders; white biscuit plinth.  
*Mark*, WEDGWOOD (17). *Height*,  $15\frac{1}{2}$  inches.  
 Cf. No. 1353.
1373. PAIR OF FLOWER VASES with straight sides and spreading mouth and base; flange below the lip. Blue and white jasper ware; checker pattern on the sides enclosing quatrefoils; stiff leaf and cable patterns below, and honeysuckle scroll above; overlapping leaves on the flange. Pierced metal covers painted white. *Plate* 100.  
*Mark*, WEDGWOOD (20). *Height*,  $4\frac{1}{2}$  inches.
1374. BOWL, of blue and white jasper ware, with frieze of figures and animals, etc. The Young Seamstress, by Miss Crewe, and children at lessons and at play; fluted below.  
*Mark*, WEDGWOOD (20). *Diameter*,  $6\frac{1}{4}$  inches.
1375. JUG, of blue jasper dip, with white reliefs: Cupid and Psyche, Ceres and Diana; floral festoons, foliage and cable borders; pewter mount; glazed inside.  
*Mark*, <sup>WEDGWOOD</sup><sub>V</sub> (18). *19th century*. *Height*,  $6\frac{3}{8}$  inches.
1376. JUG, similar, without cover.  
*Height*,  $5\frac{7}{8}$  inches.
1377. JUG, helmet-shaped. Blue jasper ware with white reliefs: trees, children, and Cupid shaving his bow; fluted below; stiff leaves on the stem.  
*Mark*, <sup>WEDGWOOD</sup><sub>I</sub> (20). *Height*,  $5\frac{1}{4}$  inches.
1378. BOWL ON STEM. Dark blue jasper ware with white reliefs: two groups of Bacchanalian boys with vine festoons between; acanthus leaves below and vine scrolls above; acanthus border; polished inside.  
*Mark*, <sup>WEDGWOOD</sup><sub>Z</sub> (18). *Height*, 6 inches. *Diameter*,  $10\frac{1}{8}$  inches.

1379. PAIR OF CANDLESTICKS with bell-shaped bases. Dark blue jasper ware with white flutings, bands of stiff leaves, honeysuckle palmettes, and cable pattern.

*Mark,* WEDGWOOD (19).

*Tweedmouth Collection, Catalogue No. 94. Height,  $5\frac{1}{4}$  inches.*

1380. PAIR OF VASES AND COVERS, ovoid, with slender baluster stem and spreading foot; square plinths. Blue jasper dip with white reliefs: a floral scroll between a band of ribbon and ivy pattern above and honeysuckle below; laurel border on the foot; honeysuckle band on the cover and figure of Cupid resting.

*Mark,* <sup>WEDGWOOD</sup><sub>H</sub> (19). *Height,  $8\frac{3}{8}$  inches.*

1381. FLOWER-POT, of oblong oval form. Dark blue jasper ware with white reliefs: Apollo and the Nine Muses, by Flaxman: borders of acanthus, egg-and-tongue, and bead-and-reel patterns; pierced metal cover painted white.

*Mark,* WEDGWOOD (18).

*Tweedmouth Collection, Catalogue No. 77.*

*Height,  $4\frac{3}{4}$  inches. Length,  $9\frac{3}{4}$  inches.*

1382. VASE, oviform, with curved handles issuing from satyr masks. Dark blue jasper ware with white reliefs: Apollo and the Muses; pointed leaf pattern below and acanthus and honeysuckle pattern above; acanthus borders. Square plinth with honeysuckle palmettes on the sides; stopper cover.

*Mark,* <sup>WEDGWOOD</sup><sub>H</sub> (20). *Height,  $11\frac{1}{4}$  inches.*

1383. SQUARE PEDESTAL with flanged top and spreading foot. Dark blue jasper ware with white reliefs: panels with the Dipping of Achilles, Sacrifice to Health, Reading and Music, bordered by lilies; stiff leaves below and honeysuckle palmettes above.

*Mark,* WEDGWOOD (19). *Height, 6 inches.*

1384. VASE with ovoid body, spreading foot, contracted neck with spreading mouth and stopper cover. Blue jasper ware with white reliefs; a lily scroll with stiff leaf and cable patterns below, and acanthus and honeysuckle above; acanthus and leaf borders.

*Mark,* <sup>WEDGWOOD</sup><sub>Z</sub> (20). *Height, 7 inches.*

1385. PAIR OF BOWLS, of Cantharus shape, on square plinths. White jasper ware with band of blue outside and six groups of white reliefs in compartments: Cupid with mask, Muses watering Pegasus, Diana in her Chariot, etc.; the plinth blue with white lily reliefs.

*Mark,* <sup>WEDGWOOD</sup><sub>RK</sub> (17).

*Height with handles, 8 inches. Diameter with handles,  $10\frac{1}{2}$  inches.*

1386. PAIR OF PEDESTALS, drum-shaped. Blue jasper ware with white reliefs: five lion masks, from which depend floral festoons and trophies of music; borders of honeysuckle palmettes and ribbon-and-ivy pattern; fitted with tops and bottoms in wood.

*Height, 6 inches.*

1387. PAIR OF SPILL VASES, cylindrical. Dark blue and white jasper ware, with shallow fluting on the sides and border of interlaced circles.

*Mark,* WEDGWOOD (19). *Height,  $3\frac{3}{4}$  inches.*

1388. PAIR OF STANDS FOR FLOWER-POTS. Blue jasper dip with white reliefs of shells.

*Mark,* WEDGWOOD (19). *Diameter,  $3\frac{1}{2}$  inches.*



1389. PAIR OF VASES, globular, with short straight neck, cap cover, pierced, and flat inner cover. Dark blue jasper ware with white reliefs; handles in form of tree-trunks with branches and foliage; sprays of flowers in high relief on the sides; branches with foliage and flowers on the covers in open-work, and on one a bird's nest with eggs, and on the other a bird.

Mark, <sup>WEDGWOOD</sup><sub>V</sub> (18). Period, 1805-1810. Height, 11½ inches.

1390. VASE, oviform, with flattened shoulders, two high scroll handles, stopper cover, bell-shaped foot, and square plinth. Blue jasper ware with white reliefs: a sacrifice, and classical figures by a tree; stiff leaves below and on the neck; borders of acanthus, cable, and honeysuckle patterns.

Mark, WEDGWOOD (20). Height, 10 inches.

1391. PAIR OF VASES, of similar form, with Apollo and the Nine Muses, by Flaxman.

Mark, <sup>WEDGWOOD</sup><sub>H</sub> (20). Height, 10½ inches.

1392. VASE, of similar form, with high scroll handles entwined with serpents. Dark blue jasper ware with white reliefs: Venus, Adonis and Cupid, and Venus in her Car drawn by Swans (by Le Brun); stiff leaves below and on the neck; laurel and acanthus, pearl, and loop borders. Square plinth with honeysuckle palmettes on the sides.

Height, 16 inches.

1393. FLOWER-POT, of deep bowl shape, with two shell handles. Solid blue jasper ware with white reliefs; checker pattern enclosing white quatrefoils, the Flaxman ribbon, and stiff leafage; banded reed and cable border; polished inside and on the edges.

Mark, WEDGWOOD (19).

*Tweedmouth Collection, Catalogue No. 76.*

Height, 6½ inches. Diameter, 7½ inches.

1394. PAIR OF FLOWER-POTS, similar in form and design to No. 1393.

Height, 7½ inches. Diameter, 8½ inches.

1395. VASE with shaped oval body, flattened at the shoulders; contracted neck and spreading mouth; slender stem and spreading foot with reeded edge; square plinth. Light blue jasper ware with white reliefs; two swan handles on the shoulders; aquatic plants and stiff leaves on the body; honeysuckle palmettes, overlapping leaf and key fret borders. On the cover, Leda and the Swan.

Mark, WEDGWOOD (18). Height, 11¾ inches.

1396. EWER with ormolu handle and mouth; vase-shaped, and standing on a drum-shaped pedestal. Blue jasper ware with white reliefs; festoons of flowers; borders of aquatic plants, stiff leaves, acanthus, and cable patterns; trophies on the pedestal, which is shod with ormolu.

Height, 9 inches.

1397. PAIR OF PEDESTALS, of square indented form. Blue jasper ware with white reliefs: A Priestess and Venus, by Flaxman, and Floating Zephyrs, by Stothard; floral festoons and plants; acanthus foliage at the corners.

Mark, WEDGWOOD (18).

*Tweedmouth Collection, Catalogue No. 62.* Height, 5½ inches.

1398. PAIR OF VASES, of dice-box form, on cylindrical bases. Solid light blue jasper ware with white reliefs: lily scroll and acanthus designs on the side; ribbon and ivy scroll on base; borders of acanthus and laurel pattern, etc.

Mark, WEDGWOOD (20). Height, 5¾ inches.



1440. WEDGWOOD BLACK JASPER WARE.



1399. VASE, of similar form and design. Dark blue jasper ware.  
*Height,  $7\frac{7}{8}$  inches.*
1400. ROOT-POT, of square pedestal form, with cover representing earth and holder in form of a tree-trunk. Solid light blue jasper ware with white reliefs: The Dipping of Achilles, Sacrifice to Health, Reading and Music, and lilies at the corners; borders of stiff leaves, honeysuckle palmettes, etc.  
*Mark, WEDGWOOD (18). Height,  $6\frac{3}{4}$  inches.*
1401. PAIR OF SWEETMEAT BASKETS, of oval shell shape. Dark and light blue jasper ware, pierced in trellis pattern which is relieved by acanthus and laurel designs applied in white; white wicker edges; scroll and bead borders on the feet.  
*Plate 100.*  
*Mark, WEDGWOOD (19).*  
*Tweedmouth Collection, Catalogue No. 82.*  
*Height,  $5\frac{1}{4}$  inches. Length,  $7\frac{3}{4}$  inches.*
1402. SCONCE for a candle, in form of a sphinx, reclining, in solid white jasper ware on a blue plinth with white reliefs of flowers, etc.  
*Mark, WEDGWOOD (17).*  
*Tweedmouth Collection, Catalogue No. 92.*  
*Height,  $5\frac{3}{4}$  inches. Length,  $6\frac{1}{2}$  inches.*
1403. DISH with narrow flat rim. Dark blue jasper dip with white reliefs on the rim; a small oval with the Zodiac sign Virgo, and a lily scroll.  
*Diameter,  $9\frac{1}{4}$  inches.*
1404. PAIR OF VASES in the form of a truncated column on a square plinth. The columns blue and white fluted; the plinths, solid light blue with white wreaths and trophies.  
*Mark, WEDGWOOD (18). Height,  $6\frac{1}{4}$  inches.*
1405. OVAL BOWL, or MONTEITH, with rim scalloped and bent inwards; two shell handles. Solid blue jasper ware with white reliefs; vine festoons and bands of honeysuckle and aquatic plant designs; cable border.  
*Mark, WEDGWOOD (19). Height, 5 inches. Length, 13 inches.*
1406. BOWL, oval, with everted edge. Solid light blue jasper ware with white reliefs; the outside fluted and decorated with husk festoons; on the rim, aquatic plants and bead-and-reel pattern.  
*Mark, WEDGWOOD (19). Height,  $3\frac{3}{8}$  inches. Length,  $12\frac{7}{8}$  inches.*
1407. PAIR OF MILK JUGS. Solid blue jasper ware with white reliefs: Offering to Peace, and Domestic Employment, by Lady Templetown; floral festoons and acanthus leaves on the neck; borders of cable pattern and stiff leaves.  
*Mark, WEDGWOOD (20). Height,  $5\frac{7}{8}$  inches.*
1408. COVER FOR FLOWER-POT OR FRUIT BASKET, dome-shaped and pierced, with handle. Solid blue jasper ware with raised trellis and looped ornaments and white reliefs; festoons of flowers, rosettes, and cable border.  
*Tweedmouth Collection, Catalogue No. 81.*  
*Height,  $6\frac{1}{2}$  inches. Diameter,  $9\frac{1}{4}$  inches.*
1409. TEAPOT with ovoid body. Blue jasper ware with white reliefs: a girl dancing Cupid on her foot (Sportive Love), and Maternity, by Lady Templetown; fluted below and on the cover; acanthus and stiff leaf borders.  
*Mark, Wedgwood (16). Height, 6 inches.*



1410. TWO CUPS (without handles) AND SAUCERS with sunk centre (*trembleuse*); similar decoration; polished inside and on edge.  
*Height of cup,  $3\frac{1}{4}$  inches. Diameter of saucer,  $5\frac{5}{8}$  inches.*
1411. MILK JUG, helmet-shaped. Blue jasper ware with white reliefs by Lady Templetown: Charlotte at the Tomb of Werther, etc.; fluted below; stiff leaves on the stem.  
*Height,  $5\frac{1}{2}$  inches.*
1412. CUSTARD CUP AND COVER, of solid blue jasper ware with white reliefs; stiff acanthus leaf designs and cable border; polished inside; stiff leaves on cover.  
*Mark, WEDGWOOD (20). Height, 3 inches.*
1413. PEPPER-BOX. Solid blue jasper ware with white reliefs of the Corybantes, sacrifices, etc.  
*Tweedmouth Collection, Catalogue No. 90. Height,  $2\frac{1}{4}$  inches.*
1414. TEAPOT AND COVER with ovoid body. Blue jasper dip with white reliefs: The Young Seamstress and Sterne's Maria; fluted band in lower part and on cover.  
*Mark, WEDGWOOD (20). Height, 5 inches.*
1415. SUGAR-BOWL AND COVER, goblet-shaped. Blue jasper ware with granulated ground and white reliefs of The Young Seamstress, by Miss Crewe, trees, altar, etc.; acanthus leaves below; cable borders, etc.; fluted cover, which does not match.  
*Mark, WEDGWOOD (20). Height,  $4\frac{3}{4}$  inches.*
1416. TEAPOT with low, bell-shaped foot, double scroll handle, spout moulded with overlapping leaves, and dome-shaped cover with figure of Cupid resting, as knob. Solid blue jasper ware with white reliefs: frieze of figures of children at play, on a granulated ground, altar, trees, etc.; borders of cable pattern, acanthus foliage, stiff leaves, and banded reed pattern.  
*Mark, WEDGWOOD (20). Height,  $6\frac{1}{4}$  inches.*  
*Cf. Meteyard, Life of Wedgwood, vol. ii. p. 488, fig. 92.*
1417. SUGAR-BOWL AND COVER. Blue jasper dip with white reliefs: The Young Seamstress, by Miss Crewe, and Cupids at play; fluted below and on cover; borders of acanthus and stiff leaves.  
*Mark, Wedgwood (16). Height,  $5\frac{1}{2}$  inches.*
1418. SAUCER, of similar pattern.  
*Mark, WEDGWOOD (20). Diameter, 6 inches.*
1419. TEACUP AND COFFEE CUP AND SAUCERS, of similar pattern to that of No. 1417; polished inside.  
*Mark, WEDGWOOD (19). Height of teacup,  $2\frac{1}{8}$  inches. Diameter of saucer, 6 inches.*
1420. VASE, lamp-shaped, supported by three dolphins on fluted triangular base. Solid pale blue jasper ware with white reliefs; floral festoons and cable border; on the shoulder, three cups with tubes for wicks; rounded cover with sunflower relief.  
*Mark, WEDGWOOD (18). Height,  $5\frac{1}{2}$  inches.*
1421. VASE, similar in form to No. 1392. Light blue jasper ware with white reliefs: Apollo and the Nine Muses, by Flaxman.  
*Mark, WEDGWOOD (18). Height,  $14\frac{1}{4}$  inches.*

1422. VASE with serpent handles; similar in form and ornament to No. 1392. Blue jasper ware with white reliefs: Maternity, and An Offering to Peace, by Lady Templetown.  
*Mark*, WEDGWOOD (18). *Height*, 14 $\frac{1}{8}$  inches.
1423. PAIR OF VASES, of tree-trunk shape. Dark blue jasper ware with white reliefs; seated Cupid figures representing Spring and Summer, flowers and foliage.  
*Mark*, WEDGWOOD (18). *About* 1800. *Height*, 8 $\frac{1}{4}$  inches.
1424. PAIR OF VASES, of tripod form, with fluted triangular plinths. Solid blue jasper ware, obliquely fluted on the upper part and with white reliefs; banded reed, cable, stiff leaf, and acanthus patterns; lions' heads with rings; the covers have lily scrolls on a granulated ground, and lotus knobs, and they can be reversed and used as candle-holders.  
*Mark*, WEDGWOOD (19).  
*Tweedmouth Collection, Catalogue No. 49.* *Height*, 9 $\frac{3}{4}$  inches.
1425. PAIR OF VASES, of round altar shape. Solid blue jasper ware with white reliefs; a mask and two rings with floral festoons enclosing medallions; borders of cable, and egg-and-dart patterns; octagonal fluted base.  
*Mark*, WEDGWOOD (19). *Height*, 6 $\frac{1}{2}$  inches.
1426. VASE with ovoid body and high curved handles, short neck, and flat cap cover with club-shaped knob; low bell-shaped foot and square plinth. Solid blue jasper ware with white reliefs of Bacchanalian boys, designed by Lady Diana Beauclerk; floral festoons above and lily designs below; borders of honeysuckle palmettes, stiff leaves, cable, and key fret patterns.  
*Mark*, WEDGWOOD (19).  
*Tweedmouth Collection, Catalogue No. 48.* *Height*, 14 $\frac{1}{2}$  inches.
1427. VASE with ovoid body, contracted neck and spreading mouth, and two acanthus scroll handles; slender stem and spreading foot, and shaped square plinth. Blue jasper ware with granulated ground and white reliefs: Apollo and the Nine Muses, by Flaxman, in three compartments separated by trees; moulded border of masks and trophies below, and stiff leaves; moulded egg-and-tongue pattern on the shoulders, and stiff leaves on neck and foot; borders of pearl, leaf, banded reed patterns, etc. On the cover a figure of Cupid resting.  
*Mark*, WEDGWOOD (18). *Height*, 15 inches.
1428. VASE, oviform, with two projecting scroll handles, small mouth and foot. Solid blue jasper ware with white reliefs: An Offering to Peace, trees, sheep, etc.; stiff leaves below and acanthus and honeysuckle designs above; pearl and banded reed borders. Square white plinth with egg-and-dart border.  
*Mark*, WEDGWOOD (18). *Height*, 9 $\frac{3}{4}$  inches.
1429. VASE, oviform, with flattened shoulders and two acanthus scroll handles; spreading foot and square plinth. Solid blue jasper ware with white reliefs; stiff lily and acanthus designs, and a lily scroll; leaf, banded reed, and honeysuckle palmette borders; stiff leaves on the cover.  
*Mark*, WEDGWOOD (18). *Height*, 9 $\frac{1}{2}$  inches.
1430. PAIR OF EWERS with ovoid body, small neck and shell-shaped lip, serpent handle, and slender stem with spreading foot; shaped square plinth cut at the angles. Light blue jasper ware with white reliefs on granulated ground: Flaxman's Dancing Hours; stiff leaves below and laurel wreath above; acanthus and honeysuckle designs on the shoulder. Borders of pearl and leaf pattern.  
*Mark*, WEDGWOOD (19). *Height*, 9 $\frac{1}{4}$  inches.

1431. PAIR OF PEDESTALS, square. Solid blue jasper ware with white reliefs: Sacrifices to Health and Peace, by Flaxman, and tripods; lilies at the sides; borders of acanthus, stiff leaves and honeysuckle palmettes.  
*Mark, WEDGWOOD (19).*  
*Tweedmouth Collection, Catalogue No. 63. Height,  $5\frac{3}{8}$  inches.*
1432. PAIR OF VASES with oval body flattened on the shoulder; slender neck with two handles in the form of plaited lions' manes springing from lion heads; slender stem and spreading foot. Solid pale blue jasper ware with white reliefs: Maternity, and Domestic Employment, by Lady Templetown; laurel wreath on shoulder; fluted neck and foot. Shaped square plinths with cut angles and borders of stiff leaves; stopper covers.  
*Mark, WEDGWOOD (19). Height, 11 inches.*
1433. PAIR OF DISHES with wide flat rims. Blue jasper ware with white reliefs on the rims; floral festoons and cable border.  
*Mark, WEDGWOOD (20). Diameter,  $6\frac{3}{4}$  inches.*

## BLACK JASPER WARE

1440. PAIR OF VASES with ovoid body and flattened shoulders, short neck, and spreading mouth; slender stem and spreading foot; two acanthus scroll handles springing from satyr masks; square plinth. Black jasper ware with white reliefs: figures of Apollo, Neptune, Vulcan, Mercury, Nymphs, etc. (cf. Wax, No. 1543); frieze of the twelve signs of the Zodiac above, and lily designs below; borders of enclosed honeysuckle and lily designs. *Plate 96.*  
*Mark, WEDGWOOD (17).*  
*Tweedmouth Collection, Catalogue No. 57. Height, 14 inches.*  
 These vases are of exceedingly rare form and decoration, and are said to be unique.
1441. PAIR OF PEDESTALS, of round altar form, for No. 1440. Black jasper dip with white reliefs; lion masks hung with festoons of flowers, ribbons, and trophies; floral scroll above and husk border below. The black ground is blistered in places.  
*Tweedmouth Collection, Catalogue No. 70. Height,  $5\frac{5}{8}$  inches.*
1442. PAIR OF PEDESTALS, drum-shaped, with wooden tops and bottoms. Black jasper ware with white reliefs in compartments: Bacchus, Agrippina, Flora, and Antonia; a priestess, a sacrifice, and Victory inscribing a Shield.  
*Mark, WEDGWOOD (19).*  
*Tweedmouth Collection, Catalogue No. 69.*  
*Height,  $4\frac{5}{8}$  inches. Diameter,  $6\frac{3}{4}$  inches.*
1443. PAIR OF VASES with ovoid body, short neck and wide mouth, and low bell-shaped foot. Black jasper dip with white reliefs; upright bands of floral scroll in compartments with beaded borders; shells below and honeysuckle scroll above.  
*Mark, WEDGWOOD (19). Height, 4 inches.*
1444. PAIR OF PEDESTALS, of square form, with fluted bases. Black jasper ware with white reliefs: The Four Seasons, by Flaxman; palm trees at the corners; acanthus and cable borders; pierced cover.  
*Mark, WEDGWOOD (17).*  
*Tweedmouth Collection, Catalogue No. 66. Height,  $7\frac{3}{4}$  inches.*





1446. WEDGWOOD BLACK JASPER WARE. COPY OF THE PORTLAND VASE.





1445. EWER with graceful oval body, slender neck with shell-shaped mouth, and serpent handle; slender stem and spreading foot; square plinth. Black and white jasper ware with reliefs of Apollo and the Nine Muses, by Flaxman, above which is a band of honeysuckle scroll and a frieze of five classical scenes in compartments; lily designs below; and borders of enclosed honeysuckle and lily patterns. *Plate 95.*

*Mark, WEDGWOOD (20). Height, 12 $\frac{3}{8}$  inches.*

A band of yellow behind the honeysuckle scroll is apparently an accidental effect, the black having misfired at this point.

- 1446, 1447. TWO COPIES OF THE PORTLAND VASE. Solid black jasper ware with white reliefs; the ground lightly polished. The black of the one is slightly browner than that of the other. *Plate 97.*

*Tweedmouth Collection, Catalogue No. 61. Height, 10 inches.*

The celebrated Portland Vase, now in the British Museum, is made of blue-black glass with white reliefs cut in cameo fashion. It is of first-century work, but was found in a third-century sarcophagus at the Monte de Grano, near Rome, and was kept for a time in the Barberini Palace. Hence the alternative name, Barberini Vase. It was first bought by Sir William Hamilton, then by the Duchess of Portland; and it was deposited in the British Museum in 1810.

There has been some controversy about the meaning of the reliefs, but the version adopted in the British Museum is that the figures represent Peleus and Thetis meeting on Mount Pelion, and Thetis consenting to be bride of Peleus in the presence of Poseidon and Eros. The bust under the base is a separate work and represents Paris.

Wedgwood had the loan of the vase for a time, and his intention was to make fifty perfect copies of it, but it is doubtful if more than twenty were issued. The first successful copy was completed about 1790, after some five years of effort. The chief modellers engaged on it were Henry Webber, William Hackwood, and William Wood.

Another issue was made at the beginning of the nineteenth century, and since then it has been copied in different sizes and materials with varying success. Of the two copies here described, the browner was bequeathed to Lord Tweedmouth by Lady Murray, widow of General Sir John Murray, and the other was bought in 1856 at the sale of Samuel Rogers, the banker poet.

1448. VASE, of tripod form. Black and white jasper ware with white triangular base. On the sides, four groups—a sacrifice, Cupid with mask, etc.—separated by trees; acanthus and lily designs below; on the neck, black acanthus foliage on white-ground. On the legs, goats' heads and vine festoons in white; and goats' feet. Striped cover. *Plate 95.*

*Height, 9 $\frac{1}{2}$  inches.*

1449. POTPOURRI VASE with conical body, short contracted neck, and wide mouth; spreading base. Black jasper ware with reliefs in white; a series of torches intertwined with plaited bands on the sides; stiff acanthus pattern below and laurel wreath above; egg-and-tongue border on mouth. The cover is pierced. *Plate 95.*

*Mark, WEDGWOOD (18). Height, 8 $\frac{3}{8}$  inches.*

1450. PAIR OF VASES with ovoid body, short neck, low spreading foot, and square plinth; two snake handles issuing from Medusa heads, and domed cover with Pegasus knob. Black jasper ware with white reliefs: The Crowning of The Kitharist, modelled by

Flaxman from a Greek vase, with palm tree and gateway; honeysuckle ornament below, and borders of honeysuckle palmettes, etc. *Plate 98.*

*Mark,* WEDGWOOD (18).

*Tweedmouth Collection, Catalogue No. 60. Height, 18½ inches.*

A similar Pegasus Vase in blue jasper ware was presented to the British Museum by Josiah Wedgwood in 1786. The subject has been commonly described as *The Apotheosis of Homer.*

1451. PAIR OF PEDESTALS, square, for No. 1450. Black jasper ware with white reliefs: four sacrifices; borders of scroll and husk patterns; griffins at the corners.

*Mark,* WEDGWOOD (19).

*Tweedmouth Collection, Catalogue No. 72. Height, 5¾ inches.*

1452. PAIR OF VASES with ovoid body, contracted neck, and wide mouth; slender stem and spreading foot; square plinth. Black jasper ware with white reliefs; four rams' heads from which hang ribbons and festoons of flowers enclosing oval medallions of Cupid and Psyche, Hope, etc.; lily designs below and honeysuckle scroll on the neck; borders of enclosed honeysuckle and lily designs.

*Mark,* <sup>WEDGWOOD</sup><sub>H</sub> (18). *Height, 11½ inches.*

1453. PAIR OF PEDESTALS, of square altar form. Black jasper ware with white reliefs: Four Muses, by Flaxman, on the sides; rams' heads and winged lions at the corners; and borders of egg-and-tongue, husk, bead, and rosette patterns.

*Mark,* WEDGWOOD (17). *Height, 9 inches.*

1454. PART OF A COFFEE SET, comprising an oval tray and seven coffee cans and six saucers. Black jasper ware with white reliefs; lily scroll and medallions of Zodiac figures; acanthus and lily borders.

*Mark,* WEDGWOOD (19).

*Tweedmouth Collection, Catalogue No. 89. Length of tray, 13½ inches.*

1455. MILK JUG AND COVER, of a similar service; medallion of Mercury and a goat oak pattern on the cover.

*Mark,* <sup>WEDGWOOD</sup><sub>Z</sub> (19). *Height, 4½ inches.*

1456. PAIR OF SPILL VASES, cylindrical. Black jasper ware with white reliefs of lily scroll and stiff acanthus leaves.

*Mark,* WEDGWOOD (19).

*Tweedmouth Collection, Catalogue No. 42. Height, 2¾ inches.*

1457. COFFEE-CAN AND SAUCER. Black jasper dip with white reliefs: rams' heads, ribbons, and festoons enclosing trophies and blue and white cameos; borders of ivy scroll, and lily patterns.

*Mark,* WEDGWOOD (20).

*Height of can, 2⅝ inches. Diameter of saucer, 4⅝ inches.*

1458. COFFEE-CAN AND TEACUP WITH SAUCERS. Black jasper dip with white reliefs: ivy festoons and a coloured cameo; laurel borders; polished inside.

*Mark,* WEDGWOOD (19).

*Height of coffee-can, 2⅝ inches. Diameter of saucer, 5½ inches.*



1460. WEDGWOOD GREEN JASPER WARE.





## GREEN AND MISCELLANEOUS JASPER WARES

1460. PAIR OF FLOWER VASES, cylindrical, with spreading mouth and base. Green jasper ware with white reliefs: Blind Man's Buff, modelled by Flaxman; fluted band below and lily scroll above; border of laurel and banded reed patterns; hexagonal white plinth with key fret border. Pierced metal cover, painted white. *Plate 99.*

Mark, WEDGWOOD (17). Height,  $7\frac{3}{8}$  inches.

Cf. No. 1352.

1461. BOWL, of green jasper dip, with white reliefs of stiff acanthus and lily designs; oak border.

Mark, WEDGWOOD (18). Diameter,  $6\frac{1}{2}$  inches.

1462. BOWL, of green and white jasper ware; frieze of designs by Lady Templetown—Children at Play, etc.; fluted below and polished inside.

Mark, WEDGWOOD (19). Diameter,  $6\frac{1}{8}$  inches.

1463. CREAM-JUG, helmet-shaped. Green jasper ware with white reliefs; a lily scroll, cable band, and acanthus and honeysuckle patterns; acanthus leaf border; shell under the handle.

Mark, WEDGWOOD (20). Hooker Collection. Height,  $4\frac{1}{4}$  inches.

1464. SUGAR-BOWL with straight sides and dome-shaped cover. Green jasper ware with white reliefs; frieze of Children at Play, and fluted bands; borders of stiff leaves and acanthus pattern.

Mark, WEDGWOOD (20). Hooker Collection. Height,  $3\frac{3}{4}$  inches.

1465. PAIR OF BULB VASES in the form of a cylindrical altar with a two-handled bowl on the top. Sage-green jasper ware with white reliefs: four rams' heads with floral festoons and trophies and medallions of rosettes: a furnace-door in front; stiff leaves on the bowl and cable pattern round the base.

Mark, WEDGWOOD (19). Height,  $5\frac{1}{8}$  inches.

1466. HANGING LAMP with tazza-shaped body, flattened shoulders, and short neck with rounded cover lightly reeded, and surmounted by a pillar supported by three seated female figures. Green and white jasper ware with lily scroll, stiff leaves, acanthus and banded reed patterns on the body; three handles and three shell-shaped taper-holders on the shoulders. The column on the cover has laurel pattern on the sides, and lily top with stopper.

Height,  $7\frac{1}{2}$  inches. Diameter,  $7\frac{1}{2}$  inches.

See Meteyard, *Memorials of Wedgwood*, Frontispiece.

1467. PAIR OF VASES in form similar to No. 1486. Yellowish green jasper ware with white reliefs of Apollo and the Nine Muses, by Flaxman; stiff leaf designs below and on the neck; laurel wreath band on the shoulder; borders of enclosed honeysuckle and lily designs.

Mark, WEDGWOOD (18). Height, 11 inches.

1468. PAIR OF FLOWER-POTS, of deep bowl form, with handles in the form of trees. Green jasper ware with white reliefs: Domestic Employment, Maternity, Charlotte at the Tomb of Werther, and An Offering to Peace, from designs by Lady Templetown; borders of aquatic plants, and acanthus and honeysuckle and cable patterns. Two spouts and tubes for draining.

Mark, WEDGWOOD (18).

Tweedmouth Collection, Catalogue No. 80.

Height,  $7\frac{3}{8}$  inches. Diameter, 9 inches.

1469. BISCUIT-BOX, cylindrical. Green jasper ware with white reliefs of Charlotte at the Tomb of Werther, Sterne's Maria, and Domestic Employment, in compartments formed by palm trees; laurel wreath border. Striped dome-shaped cover with seated figure of Diana.  
*Mark, WEDGWOOD (19). Height,  $8\frac{3}{4}$  inches.*
1470. SAUCER DISH OR STAND, of green jasper dip, with white reliefs: vine festoons and a laurel wreath.  
*Mark, WEDGWOOD (20). Diameter, 8 inches.*
1471. PLATE, shallow, with narrow rim. Green and white jasper ware with white reliefs. In the centre, The Muses watering Pegasus, within a vine and ribbon border. On the sides, bands of festoons and checker pattern enclosing yellowish green quatre-foils. On the rim, an arch pattern enclosing lilies.  
*Mark, WEDGWOOD (19). Diameter,  $8\frac{3}{4}$  inches.*
1472. VASE, of tripod form. Green and white jasper ware; checker pattern on the side and stiff leaves below; laurel wreath band round the middle and three lion masks and rings above the legs; borders of acanthus, scroll, and cable patterns; lily flower on the cover, which can be reversed and used as a candlestick. Fluted triangular base.  
*Mark, WEDGWOOD (18). Height,  $9\frac{3}{4}$  inches.*
1473. PAIR OF VASES, oviform, with small necks and stopper covers; curved handles issuing from satyr masks. Pale green jasper ware with white reliefs: Priam begging the Body of Hector; Phœbus Apollo; and Ulysses stopping the Chariot of Victory. Borders of acanthus and honeysuckle patterns and stiff leaves.  
*Height,  $8\frac{1}{2}$  inches.*
1474. ANOTHER, similar, with Sacrifices.  
*Height, 11 inches.*
1475. PAIR OF VASES with slender bell-shaped bodies and high scroll handles. Green jasper ware with white reliefs: Warriors, and Priam begging the Body of Hector; stiff leaves below and on covers; beaded borders; white square plinths with honeysuckle palmettes on the sides.  
*Mark, WEDGWOOD (19). Height,  $6\frac{1}{2}$  inches.*
1476. TEA SET, comprising an oval tray, cylindrical teapot, sugar-bowl and cover, basin, and teacup and saucer. Green jasper dip with white reliefs: designs by Lady Templetown: Domestic Employment, Maternity, Sterne's Maria, etc.; fluted bands; acanthus and cable borders; teacup polished inside.  
*Mark, WEDGWOOD (18).  
 Eden Collection. Length of tray,  $12\frac{3}{8}$  inches.*
1477. JUG AND COVER. Green jasper ware with white reliefs of women and children, designed by Lady Templetown; acanthus ornament on spout; striped base and cover. *Plate 100.*  
*Mark, <sup>WEDGWOOD</sup><sub>A</sub> (18). Height, 8 inches.*
1478. BASKET, oval, with open-work sides. Green jasper ware with white twisted borders and applied acanthus leaves.  
*Mark, WEDGWOOD (18). Length,  $4\frac{5}{8}$  inches.*
1479. FLOWER VASE, in the form of three bamboo tubes. Green jasper dip, with knots and foliage in white; base representing earth.  
*Mark, WEDGWOOD (18). Height,  $10\frac{1}{4}$  inches.*



1304

1401

1373



1477

1483

1482

WEDGWOOD JASPER WARES, VARIOUS.





1480. TRAY, oval, of green jasper dip with white reliefs; formal lily in centre in an oval frame with cable border; acanthus border on sides.  
*Mark*, WEDGWOOD (19). *Length*,  $13\frac{7}{8}$  inches.
1481. PART OF A SERVICE, consisting of a cylindrical teapot and cover, a coffee cup and two saucers. White jasper ware with reliefs in green and mauve; ivy wreaths and festoons; quatrefoil and rosette borders, and oval cameos of classical subjects.  
*Mark*, WEDGWOOD (19). *Height of teapot*,  $3\frac{5}{8}$  inches.
1482. CHOCOLATE-POT, helmet-shaped, with lip spout and strainer, and low cover. White jasper ware with ivy festoons in green and mauve; acanthus, laurel, and rosette borders in pale green; two cameos with classical subjects in blue and white.  
*Plate* 100.  
*Mark*, WEDGWOOD (20). *Height*,  $6\frac{1}{4}$  inches.
1483. COFFEE-CAN AND SAUCER. Green jasper dip with white reliefs: rams' heads and pendent festoons and ribbons enclosing trophies and mauve and white cameos; borders of ivy scroll and arcading with lily plants enclosed. Polished inside.  
*Plate* 100.  
*Mark*, WEDGWOOD (20).  
*Height of can*,  $2\frac{3}{8}$  inches. *Diameter of saucer*,  $4\frac{7}{8}$  inches.
1484. EWER with spout and handle. Green jasper ware with white reliefs of stiff acanthus and lily designs; oak border. Striped cover with band of stiff leaves.  
*Mark*, WEDGWOOD (20). *Height*, 8 inches.  
 Same service as No. 1461.
1485. EWER with ovoid body, flattened shoulders, slender neck and lip spout; double ribbon handle; fluted foot. Green jasper ware with white reliefs. On the neck, a figure of a satyr and a goat's head; on the sides, vine festoons; husk band and stiff leaves below; laurel wreath border on foot. White plinth with honeysuckle designs on the sides.  
*Mark*, WEDGWOOD (17). *Height*,  $14\frac{1}{2}$  inches.  
 One of the pair of Wine and Water ewers designed by Flaxman (cf. No. 1265).
1486. SET OF THREE VASES with ovoid bodies, short contracted necks with spreading mouths and stopper covers; spreading feet and square white plinths; horn-shaped handles on the shoulders issuing from satyr masks. Green jasper ware with white reliefs: a frieze with Apollo and The Nine Muses, modelled by Flaxman; and various borders — acanthus leaf and honeysuckle, lily and leaf, honeysuckle, palmettes, etc.  
*Mark*, WEDGWOOD (20).  
*Tweedmouth Collection, Catalogue No.* 56. *Height*,  $11\frac{3}{4}$  inches.
1487. VASE, similar in form and design to No. 1486. Green jasper ware with white reliefs: Apollo and the Muses. Cover does not match.  
*Mark*, WEDGWOOD (19). *Height*, 12 inches.
1488. THREE PEDESTALS for No. 1486, of square altar form. Green jasper ware with white reliefs: figures of Juno and Hebe, Plenty and Peace, modelled by Flaxman, on the sides; winged lions and rams' heads at the corners; and borders of egg-and-tongue, husk, and rosette patterns.  
*Mark*, WEDGWOOD (17).  
*Tweedmouth Collection, Catalogue No.* 68. *Height*,  $8\frac{3}{4}$  inches.

1489. VASE with ovoid body, short neck, and wide mouth; baluster stem and spreading foot; two acanthus scroll handles; white square plinth. Green jasper ware with white reliefs on a granulated ground: Apollo and the Nine Muses; border of masks and trophies below; moulded egg-and-tongue pattern on shoulders; fluting on lower part; borders of overlapping leaf and bead patterns. Acanthus border and Pegasus knob on cover.  
*Mark, WEDGWOOD (17). Height, 15 inches.*
1490. FLOWER-POT of square pedestal form. Green jasper dip with white reliefs: Sacrifice to Health, the Dipping of Achilles, Reading and Music; lilies at the sides; borders of stiff leaves, honeysuckle, palmettes, etc.; pierced cover.  
*Mark, WEDGWOOD (19).  
 Tweedmouth Collection, Catalogue No. 67. Height, 6½ inches.*
1491. PAIR OF PLATES, of greyish olive-green jasper ware with bright blue vine wreath in relief on the sides.  
*Mark, WEDGWOOD (19). Diameter, 7 inches.*
1492. ANOTHER, similar.  
*Diameter, 6⅜ inches.*
1493. TEAPOT AND SUGAR-BOWL WITH COVER, of depressed globular form. Greyish green jasper ware with white reliefs in compartments: Marriage of Cupid and Psyche, Sale of Cupids, etc.; borders of interlaced circles enclosing rosettes.  
*Mark, WEDGWOOD (19).  
 Height of teapot, 3½ inches. Diameter of bowl, 5⅜ inches.*
1494. FLOWER-POT of deep bowl shape. Green and white jasper ware with bands of lily scroll and checker pattern enclosing yellow quatrefoils; white honeysuckle border under the lip; cable band below. Stand with white shells on the side.  
*Marks, Wedgwood (16, and 19). Total height, 5⅝ inches.*
1495. TRAY, circular, modelled as an open flower. White jasper ware.  
*Mark, Wedgwood (16). Diameter, 5½ inches.*
1496. ANOTHER, similar, in mauvy blue jasper ware.  
*Mark, Wedgwood (16). Diameter, 5½ inches.*
1497. SUGAR-BOWL AND COVER, moulded with pattern of overlapping petals; flower knob. Stand of similar pattern to No. 1495. Solid olive-green jasper ware.  
*Mark, Wedgwood (15). Height, 4¾ inches. Diameter, 5¼ inches.*
1498. FLOWER VASE with straight sides slightly tapering downwards, spreading mouth and foot, and flange below the lip. White jasper ware with green reliefs of rosettes and key pattern, stiff acanthus designs and overlapping leaves. Glazed inside. Pierced flat cover.  
*Mark, WEDGWOOD (18). Early 19th century. Height, 8½ inches.*
1499. TWO FLOWER VASES, similar in form and design to No. 1498.  
*Height, 5 inches.*
1500. TWO FLOWER VASES, similar.  
*Height, 7 inches.*
1501. FLOWER VASE, goblet-shaped, with flat pierced diaphragm. Light olive-brown jasper ware with white and mauve reliefs of lilies and acanthus ornament; acanthus borders.  
*Mark, WEDGWOOD (18). Height, 9½ inches.*

1502. TEAPOT WITH COVER AND STAND. White jasper ware, moulded with lily scrolls in a pitted ground. The teapot glazed inside; dog on cover.

*Mark, WEDGWOOD (18). About 1800.*

*Trevor Lawrence Collection.*

*Height of teapot, 5 inches. Diameter of stand, 7 inches.*

1503. PAIR OF CANDLESTICKS in the form of dolphins with up-turned tails, on which are the candle-holders. White jasper ware.

*Mark, WEDGWOOD (18).*

*Tweedmouth Collection, Catalogue No. 93. Height, 8½ inches.*



## XIX

### THE BAS-RELIEFS ON PLAQUES, ETC.

THE particular style of decoration which Wedgwood most affected is best seen and understood in his flat bas-reliefs. His first plaques and medallions were made in black basalt ware, the designs being pressed out in moulds or stamped with dies; and the reliefs are in some cases actually provided with frames cut in the same mould. But these rather sombre and rather academic ornaments rouse little enthusiasm, and they were relegated to a secondary position when the beautiful jasper ware had been perfected. White reliefs on backgrounds of blue, black, green, and lilac were now possible, and colour was added to refinement of design. The classical designs, admirably suited for this kind of ornament, were made separately in moulds, and luted (*i.e.* attached with liquid clay) on to the flat jasper plaque; the reliefs were then conscientiously tooled and undercut, and they were even polished on the wheel when they had been fired. They were, in fact, treated like gems, and the finish of these objects in the best period was exquisite. Their uses were several. They could be framed as pictures or used for inlaying—the larger sizes in mantelpieces and furniture, and the smaller in boxes and other ornamental objects.

A large number of skilful modellers were employed by Wedgwood to draw and model the designs for his bas-reliefs. The first and foremost was Flaxman, who worked for Wedgwood from 1775 onwards, but Church<sup>1</sup> gives no less than thirty-seven names, without completely exhausting the list. Much of the work was done by such men as Hackwood, Webber, and Burch, but there are more distinguished artists, such as John Bacon, Stothard, Stubbs, and Reynolds, who provided occasional designs. Lady Diana Beauclerk and Lady Templetown were responsible for a number of very delightful designs of women and children representing family life, besides some groups of sacrifices, etc., in which obviously modern figures appear in classical guise. The purely classical compositions taken from antique bas-reliefs, vases, gems, etc., were largely the work of Flaxman and a number of modellers—Angelini, Dalmazzoni, Davaere, Pacetti, and others—who worked under his direction at Rome about 1787. Specimens of the work of all the best of Wedgwood's artists will be found in the Collection, which is, moreover, unique in possessing a large series of original wax models for bas-reliefs on plaques and medallions. These interesting objects, which were, needless to say, once in the possession of the Wedgwood family, mostly passed into their present keeping from the Tweedmouth Collection. With them is a good series of bas-reliefs in jasper ware of various colours, ranging in size from the Sacrifice to Pomona, reputed the

<sup>1</sup> *Op. cit.* p. 96.

largest plaque made by Wedgwood, and the long mantelpiece panels to the tiny tablets, mounted in boxes and other objects, in the trinket Case at the south end of the Room.

The difficulties of firing large jasper-ware vases and of applying reliefs to rounded objects were surmounted by 1781, and the bas-reliefs, hitherto confined to plaques, now appeared on vases of classic forms. The subjects in many cases had to be adjusted to the new conditions, but some of them, such as Flaxman's Dancing Hours and Blind Man's Buff, were perfectly suited to display their qualities on a rounded body.

## DESCRIPTIONS OF THE BAS-RELIEFS ON PLAQUES, ETC.

### WAX MODELS AND MOULDS

(Nos. 1520-1590, which include the series of original wax models, are for the most part hung on the walls round the room. The marks on many of the plaques hung on the wall have not been ascertained.)

1520. PLAQUE, rectangular, with figures modelled in pink wax by Pacetti: subject, Endymion sleeping on Mount Latmos.  
*Tweedmouth Collection, Catalogue No. 16.*  
*Length, 10½ inches. Breadth, 7½ inches.*
1521. PLAQUE, oblong, with figures modelled in opaque white wax by Flaxman: subject, The Supper of Cupid and Psyche.  
*Tweedmouth Collection, Catalogue No. 25.*  
*Length, 23½ inches. Breadth, 4¼ inches.*
1522. PLAQUE, oblong, with figures modelled in red wax by Angelini: subject, The Rape of Proserpine.  
*Tweedmouth Collection, Catalogue No. 2.*  
*Length, 22 inches. Breadth, 8 inches.*
1523. PLAQUE, rectangular, with figures modelled in pink wax by Flaxman: subject, Two Nymphs, Two Warriors, and a Horse from a Procession.  
*Tweedmouth Collection, Catalogue No. 29.*  
*Length, 15 inches. Breadth, 10 inches.*
1524. PLAQUE, oblong, with figures modelled in red wax, probably by Dalmazzoni: subject, Nereids, Centaurs, etc., in Procession.  
*Tweedmouth Collection, Catalogue No. 7.*  
*Length, 22 inches. Breadth, 7½ inches.*
1525. PLAQUE, rectangular, with figures modelled in pink wax by Pacetti: subject, Æsculapius and Hygieia.  
*Tweedmouth Collection, Catalogue No. 13.*  
*Length, 9¾ inches. Breadth, 7½ inches.*
1526. PLAQUE, rectangular, with figures modelled in pink wax by Pacetti: subject, An Offering to Health.  
*Tweedmouth Collection, Catalogue No. 11.*  
*Length, 10 inches. Breadth, 7½ inches.*
1527. PLAQUE, oblong, with figures modelled in pink wax by Flaxman: subject, The Fight for the Body of Patroclus.  
*Tweedmouth Collection, Catalogue No. 23.*  
*Length, 12½ inches. Breadth, 6½ inches.*
1528. PLAQUE, oblong, with figures modelled in reddish brown wax: subject, A Bacchanalian Procession.  
*Tweedmouth Collection, Catalogue No. 17.*  
*Length, 21¾ inches. Breadth, 5¾ inches.*
1529. PLAQUE, rectangular, with figures modelled in deep sienna wax by Webber: subject, The Muse Erato singing the Hunting Song to Diana.  
*Tweedmouth Collection, Catalogue No. 4.*  
*Length, 6¾ inches. Breadth, 6½ inches.*

1530. PLAQUE, rectangular, with figures modelled in red wax by Davaere: subject, Zethus and Amphion.  
*Tweedmouth Collection, Catalogue No. 18.*  
*Length, 10 inches. Breadth,  $7\frac{3}{4}$  inches.*
1531. PLAQUE, oblong, modelled in brown wax by Flaxman: subject, Apollo and the Nine Muses.  
*Tweedmouth Collection, Catalogue No. 8.*  
*Length,  $20\frac{1}{2}$  inches. Breadth,  $6\frac{1}{2}$  inches.*  
 This subject appears on a number of vases in the Collection, e.g. Nos. 1486, 1487, 1489.
1532. PLAQUE, rectangular, with figures modelled in pink wax: subject, A Faun and Nymphs on the Way to a Sacrifice, (?) by Pacetti.  
*Tweedmouth Collection, Catalogue No. 27.*  
*Length,  $11\frac{1}{2}$  inches. Breadth,  $8\frac{1}{2}$  inches.*
1533. PLAQUE, oblong, with figures modelled in light red wax by Pacetti: subject, Jupiter, Juno and Minerva consulting over the Education of Bacchus.  
*Tweedmouth Collection, Catalogue No. 9.*  
*Length, 22 inches. Breadth, 8 inches.*
1534. PLAQUE, oblong, with figures in brown wax by Pacetti: subject, The Sacrifice of Iphigenia, after the frieze on the Barberini sarcophagus.  
*Tweedmouth Collection, Catalogue No. 12.*  
*Length,  $18\frac{1}{4}$  inches. Breadth, 8 inches.*
1535. PLAQUE, rectangular, with figures modelled in pink wax by Pacetti: subject, Apotheosis of Faustina.  
*Tweedmouth Collection, Catalogue No. 31.*  
*Length, 12 inches. Breadth,  $9\frac{1}{2}$  inches.*  
 This plaque appears behind the mantelpiece (left) on Plate 103.
1536. PLAQUE, oblong, with figures modelled in red wax by Pacetti: subject, Mercury delivering the Infant Bacchus to the Nymphs on Mount Nysa.  
*Tweedmouth Collection, Catalogue No. 20.*  
*Length,  $14\frac{3}{4}$  inches. Breadth, 9 inches.*
1537. PLAQUE, oblong, with figures modelled in red wax: subject, A Banquet with Six Figures reclining.  
*Tweedmouth Collection, Catalogue No. 15.*  
*Length,  $21\frac{1}{2}$  inches. Breadth,  $3\frac{3}{4}$  inches.*
1538. PLAQUE, oblong, with figures modelled in red wax by Pacetti: subject, Prometheus Bound.  
*Tweedmouth Collection, Catalogue No. 5.*  
*Length, 17 inches. Breadth,  $7\frac{1}{4}$  inches.*
1539. PLAQUE, rectangular, with figures modelled in wax, probably by a French artist: subject, Neptune in his Car.  
*Tweedmouth Collection, Catalogue No. 6.*  
*Length,  $9\frac{3}{4}$  inches. Breadth, 8 inches.*



1540. PLAQUE, rectangular, with figures modelled in pink wax: subject, A Senator addressing the People.

*Tweedmouth Collection, Catalogue No. 30.*

*Length, 12 inches. Breadth,  $9\frac{1}{2}$  inches.*

This plaque appears behind the mantelpiece (right) on Plate 103.

1541. PLAQUE, oblong, with figures modelled in red wax by Dalmazzoni: subject, The Funeral of Patroclus.

*Tweedmouth Collection, Catalogue No. 28.*

*Length, 28 inches. Breadth,  $6\frac{1}{2}$  inches.*

1542. PLAQUE, oblong, with figures modelled in brown wax: subjects, The Triumphal Cars of Apollo, Bacchus, and Eros, drawn by griffins, panthers, hinds and rams.

*Tweedmouth Collection, Catalogue No. 33.*

*Length, 22 inches. Breadth, 5 inches.*

1543. PLAQUE, oblong, with figures modelled in red wax: subject, A Procession of Twelve Gods, including Mercury, Neptune, Vulcan, Jupiter, Juno, Hercules, etc.

*Tweedmouth Collection, Catalogue No. 22.*

*Length, 28 inches. Breadth, 7 inches.*

1544. PLAQUE, oblong, with figures modelled in opaque white wax by Davaere: subject, Achilles and the Daughters of Lycomedes. *Plate 89.*

*Tweedmouth Collection, Catalogue No. 3.*

*Length, 24 inches. Breadth,  $6\frac{3}{4}$  inches.*

1545. PLAQUE, oblong, with figures modelled in opaque white wax by Davaere: subject, The Triumph of Bacchus.

*Tweedmouth Collection, Catalogue No. 10.*

*Length,  $24\frac{1}{2}$  inches. Breadth,  $6\frac{1}{2}$  inches.*

This design is said to have been finished by Flaxman.

1546. PLAQUE, oblong, with figures modelled in red wax by Pacetti: subject, Achilles delivered by Thetis to the Centaur Chiron for Instruction.

*Tweedmouth Collection, Catalogue No. 26.*

*Length,  $20\frac{1}{2}$  inches. Breadth,  $6\frac{1}{2}$  inches.*

1547. PLAQUE, oblong, with figures modelled in wax by Flaxman: subject, Seven Cupids playing Music, Dancing, etc.; a frieze of eight masks in the background (cf. Plate 92).

*Tweedmouth Collection, Catalogue No. 21.*

*Length, 15 inches. Breadth, 6 inches.*

1548. PLAQUE, oblong, with figures modelled in red wax by Flaxman: subject, Hector dragged by Achilles round the Walls of Troy.

*Tweedmouth Collection, Catalogue No. 14.*

*Length, 21 inches. Breadth,  $6\frac{1}{2}$  inches.*

This subject was also modelled by Pacetti.

1549. PLAQUE, oblong, with figures modelled in opaque white wax, perhaps by Davaere: subject, Apollo instructing the Child Bacchus.

*Tweedmouth Collection, Catalogue No. 19.*

*Length, 15 inches. Breadth,  $6\frac{1}{2}$  inches.*



1573



1566

WEDGWOOD JASPER WARE PLAQUES.



1550. PLAQUE, rectangular, with figures modelled in red wax by Pacetti: subject, Birth of Achilles, and Thetis dipping him in the Styx.  
*Tweedmouth Collection, Catalogue No. 32.*  
*Length, 10½ inches. Breadth, 6½ inches.*
1551. PLAQUE, oblong, with frieze of five figures modelled in brown wax: subject, A Procession to Isis.  
*Tweedmouth Collection, Catalogue No. 1.*  
*Length, 15 inches. Breadth, 8 inches.*
1552. PLAQUE, oblong, with figures modelled in light red wax: subject, The Rival Claims of Home and Duty.  
*Tweedmouth Collection. Length, 20½ inches. Breadth, 7 inches.*
1553. FRAME OF NINE SMALL MEDALLIONS with reliefs in wax by Flaxman: Hercules and the Nemean Lion, Hercules and the Bull, Mercury and a Goat, Curtius, Lord Howe, A Child's Head, etc.
1554. MEDALLION, oval, with wax bust in high relief, to right, of Captain Cook, coloured and gilt; glazed wood frame.  
*Length, 4¾ inches.*
1555. THREE FRAMES WITH ORIGINAL WAX MEDALLIONS made by Pietro Cinganelli of Florence (1760-1825), who modelled for Wedgwood, though apparently none of the models in this Collection were used at Etruria. In frame (a) are portraits of Napoleon, Leopold of Tuscany and his wife, Ferdinand of Tuscany, Galileo, and four Florentines, including Cinganelli himself. In frames (b) and (c) are classical subjects: Music, Cupid, Mars and Venus, etc.
1556. MOULD, of jasper ware, for Lady Diana Beauclerk's Three Bacchanalian Boys.

## PLAQUES IN JASPER WARE, ETC.

1560. PLAQUE, oblong oval, of Wedgwood pottery, painted in enamel colours with an equestrian portrait of Josiah Wedgwood, by George Stubbs, R.A., signed and dated 1782. The potter is mounted on a white horse, and the background of the plaque is a rocky landscape.  
*Tweedmouth Collection, Catalogue, p. 25.*  
*Length (of painted surface), 36¾ inches. Breadth (of painted surface), 28½ inches.*  
 Figured by Rathbone, *Old Wedgwood, Frontispiece.*
1561. PLAQUE, oblong oval, of Wedgwood pottery, painted with the "Farmer's Wife and the Raven," by Geo. Stubbs, R.A., in 1782, signed and dated. Framed in carved and gilt wood as a picture.  
*Length, 39 inches.*
1562. TWO OTHERS, by the same, "The Haymakers" and "Hay Carting"; similarly framed.
1563. PLAQUE, oblong. Green jasper ware with white reliefs: A Sacrifice to Flora, from designs by Lady Templetown.  
*Length, 12½ inches.*
1564. PLAQUE, oblong. Green jasper ware with white reliefs: An Offering to Peace, and Maternity, by Lady Templetown.  
*Whitehead Collection. Length, 12½ inches.*
1565. PLAQUE, oblong. Green jasper ware with white reliefs: A Sacrifice to Flora, by Lady Templetown.  
*Length, 11 inches. Breadth, 6 inches.*



1566. PLAQUE, oblong. Blue jasper ware with white reliefs: A Sacrifice to Pomona.  
*Plate 101.*

*Length, 25½ inches. Breadth, 10½ inches.*

In original frame. Made for John, 17th Earl of Ormonde, who died in 1795.

1567. PLAQUE, oblong, of blue jasper ware with white reliefs of the Nine Muses, modelled by Flaxman; framed.

*Hooker Collection. Length, 25 inches. Breadth, 6 inches.*

1568. PLAQUE, oblong, of solid blue jasper ware with cameo reliefs in white: subject, The Fall of Phaethon, modelled by George Stubbs, R.A.

*Mark, WEDGWOOD (twice) (17).*

*Tweedmouth Collection, Catalogue No. 39.*

*Length, 19¾ inches. Breadth, 10½ inches.*

See Wedgwood's *Catalogue*, 1787, No. 236.

1569. PLAQUE, oblong, of solid blue jasper ware with cameo reliefs in white: subject, Apollo and Five Muses—Terpsichore, Euterpe, Clio, Polymnia, and Erato.

*Mark, WEDGWOOD (17).*

*Tweedmouth Collection, Catalogue No. 38.*

*Length, 20 inches. Breadth, 10¼ inches.*

1570. PLAQUE, oblong, of solid blue jasper ware with cameo reliefs in white: subject, Diana and Endymion, by Flaxman.

*Mark, WEDGWOOD (twice) (17).*

*Length, 27½ inches. Breadth, 8½ inches.*

See Wedgwood's *Catalogue*, 1787, No. 274: "Diana visiting Endymion: from the celebrated bas-relief in the Capitol at Rome. Flaxman. 8½ × 27½." Perhaps the largest and finest plaque made at Etruria. Figured in Rathbone, *Wedgwood*, Plate XXXIII.

1571. PLAQUE, oblong, of blue jasper ware with white reliefs of Apollo and Four Muses; from a mantelpiece and retaining its original marble setting. Black frame.

*William Agnew and J. E. Taylor Collections.*

*Length, 15 inches. Breadth, 5½ inches.*

1572. PLAQUE, oblong. Blue jasper ware with white reliefs: The Crowning of the Kitharist; framed.

*Mark, WEDGWOOD & BENTLEY (8). Length, 14 inches. Breadth, 7½ inches.*

Stated to have been "cut from a mantelpiece."

1573. PLAQUE, oblong oval, of solid dark blue jasper ware with white cameo reliefs: subject, The Marriage of Cupid and Psyche. *Plate 101.*

*Mark, WEDGWOOD & BENTLEY (8).*

*Tweedmouth Collection, Catalogue No. 37.*

*Length, 16 inches. Breadth, 11¼ inches.*

This beautiful design was copied from a cinquecento cameo formerly in the Marlborough Collection. It is said to have been first modelled for Wedgwood by Hackwood from a Tassie paste, and afterwards remodelled by Lochee from the original gem in 1787; and it also appears to have been modelled more than once from the gem by Flaxman. It should be added that Rathbone expressed the opinion that this large version of the subject was modelled by Webber.

1574. PLAQUE, oblong. Blue jasper ware with white reliefs: An Offering to Peace, designed by Lady Templetown. Black frame with gilt beading.

*Length, 12½ inches.*

1575. PLAQUE, oblong. Blue jasper ware with high reliefs in white: Six Bacchanalian Children and a Goat; framed in ormolu.

*Mark, WEDGWOOD (8). Length, 11⅞ inches. Breadth, 6⅝ inches.*  
& BENTLEY

1576. PAIR OF PLAQUES, oblong. Green jasper ware with white reliefs designed by Le Brun: Venus in her Car drawn by Swans, and Cupid watering the Swans. Ormolu frames.

*Mark, WEDGWOOD (17). Length, 9 inches.*

1577. PLAQUE, oblong. Green jasper ware with white reliefs: subject, Orestes and Pylades, prisoners on the shores of Scythia, from a model by Davaere.

*Mark, WEDGWOOD (17). Length, 17¼ inches.*

A late piece of poor quality; see, however, Meteyard, *Wedgwood and his Works*, Plate II.

1578. PLAQUE, oblong. Green jasper with white reliefs: subject, Priam begging the Body of Hector, from a model by Pacetti, taken from the frieze on one side of the Barberini sarcophagus. Ormolu frame.

*Mark, WEDGWOOD (17). Length, 22½ inches.*

A late piece and of poor quality.

1579. PLAQUE, oval: Jupiter destroying the Titans. Black basalt ware with fluted frame bordered with banded reed pattern.

*Length, 11 inches.*

1580. COMPANION PLAQUE: The Destruction of Niobe's Children.

*Length, 11 inches.*

1581. PLAQUE, oval, with raised border: The Hunt of the Caledonian Boar. Black basalt ware with silver frame.

*Mark, WEDGWOOD (18). Length, 9⅝ inches.*

1582. PLAQUE, oval. Black basalt with relief design: The Feast of the Gods (after a cinquecento metal plaque); gilt wooden frame.

*Blenheim Collection. Length, 9 inches.*

1583. PLAQUE, oval. Black basalt ware with reliefs: The Feast of the Gods; silver frame.

*Mark, WEDGWOOD (17). Length, 10 inches. Breadth, 6¾ inches.*

1584. PLAQUE, oval. Black basalt ware with solid frame, fluted: The Feast of the Gods.

*Length, 11⅜ inches. Breadth, 8¼ inches.*

1585. PLAQUE, oval. Black basalt ware with solid frame, fluted: Cassandra gazing at the Palladium.

*Length, 10⅝ inches. Breadth, 9 inches.*

1586. PLAQUE, oval. Black basalt ware with solid fluted frame, gilt: Cassandra gazing at the Palladium.

*Height, 10⅝ inches.*

1587. SET OF FOUR OVAL PLAQUES, of black basalt with fluted frames: reliefs of figures from the Herculeum paintings; red background.

*Length, 14½ inches.*

1588. PLAQUE, rectangular, with chamfered angles. Black basalt ware with relief of a dancing nymph from the Herculaneum frescoes.

*Length*,  $11\frac{1}{4}$  inches. *Breadth*, 7 inches.

Note attached—"The design for this plaque is to be found on p. 99 of the first volume of the *Antiquities of Herculaneum*, published at Naples in 1757."

1589. PLAQUE, circular, with Boys dancing to the Pipes. Black basalt ware; fluted frame with banded reed border.

*Diameter*,  $9\frac{1}{4}$  inches.

1590. PLAQUE, oval, with full-face bust of Sir Isaac Newton, in high relief. Black basalt ware with raised frame bordered with laurel wreath.

*Length*,  $9\frac{1}{2}$  inches.

(Nos. 1591-1657 are exhibited on the screens and slopes.)

1591. PLAQUE, oval. Solid blue jasper ware with white reliefs: The Choice of Hercules.

*Mark*, <sup>WEDGWOOD</sup>  
& BENTLEY (8). *Length*,  $9\frac{1}{4}$  inches.

No. 69 in the first edition of Wedgwood's *Catalogue* (1773), where it is stated to have been "modelled agreeably to Lord Shaftesbury's idea of representing this subject."

1592. PLAQUE, oval, of solid blue jasper ware with cameo relief in white: subject, Ganymede and the Eagle, probably by Flaxman.

*Mark*, <sup>WEDGWOOD</sup>  
& BENTLEY (8).

*Tweedmouth Collection, Catalogue No. 34.*

*Length*,  $6\frac{1}{4}$  inches. *Breadth*,  $5\frac{1}{4}$  inches.

1593. PLAQUE, oval. Blue and white jasper ware, with Triumph of Cupid.

*Mark*, <sup>WEDGWOOD</sup>  
& BENTLEY (8). *Length*, about 12 inches.

1594. PLAQUE, oval. Blue and white jasper ware: Mercury carrying the Infant Bacchus to the Nymphs on Mount Nysa.

*Length*,  $7\frac{1}{2}$  inches.

1595. PLAQUE, oval. Blue and white jasper ware: Venus and Cupid with flowers.

*Length*, 6 inches.

1596. COMPANION PLAQUE, with black ground: Venus and Cupid with Lyre.

*Length*, 6 inches.

1597. PLAQUE, oblong oval, of solid blue jasper ware with white cameo reliefs: subject, Six Bacchanalian Children and a Goat.

*Mark*, <sup>WEDGWOOD</sup>  
& BENTLEY (8).

*Tweedmouth Collection, Catalogue No. 36.*

*Length*,  $11\frac{3}{4}$  inches. *Breadth*,  $8\frac{3}{4}$  inches.

1598. PLAQUE, oval, of mauve jasper ware with white cameo reliefs: subject, Three Bacchanalian Boys, from a design by Lady Diana Beauclerk.

*Mark*, WEDGWOOD (17). *Tweedmouth Collection.*

*Length*,  $4\frac{3}{8}$  inches. *Breadth*,  $3\frac{3}{8}$  inches.



1599. PLAQUE, oblong. Dark blue jasper ware with white reliefs: An Offering to Peace, by Lady Templetown.

*Mark*, WEDGWOOD (18). *Length*,  $11\frac{3}{4}$  inches. *Breadth*,  $4\frac{5}{8}$  inches.

1600. PLAQUE, oval. Blue and white jasper ware: group of Bacchanalian boys, trees, and temple.

*Mark*, WEDGWOOD & BENTLEY (8). *Length*, 8 inches.

- 1601, 1602. TRIALS for the Portland Vase. Black jasper ware with white reliefs: (1) Thetis seated on Rocks; (2) Peleus and Pillars.

*Length*,  $6\frac{1}{2}$  inches.

- 1603, 1604, 1605. FRAME OF THREE OVAL PLAQUES, of black jasper ware with white reliefs: subjects, Foliage and Cupid; trials for the Portland Vase.

*Length*,  $3\frac{3}{8}$  inches.

1606. PLAQUE, circular. Black and white jasper ware, with Cupid and a tree branch; black wood frame.

*Diameter*,  $3\frac{1}{2}$  inches.

Note attached—"One of a set of trials for the Portland Vase."

1607. PLAQUE, oval. Dark blue jasper ware with white reliefs: Eight Nymphs Sacrificing; frieze of floral festoons above.

*Length*,  $16\frac{3}{4}$  inches. *Breadth*,  $9\frac{1}{2}$  inches.

1608. PLAQUE, oval. White jasper ware: subject, Mercury bringing the Infant Bacchus to the Nymphs on Mount Nysa.

*Mark*, WEDGWOOD & BENTLEY (8). *Length*,  $6\frac{3}{4}$  inches.

1609. PLAQUE, oblong. Dark blue jasper ware with white reliefs: Six Female Figures—a Sacrifice.

*Mark*, WEDGWOOD (17). *Length*,  $8\frac{1}{4}$  inches. *Breadth*,  $2\frac{7}{8}$  inches.

1610. PLAQUE, square. Solid blue jasper ware with white reliefs: Peace preventing Mars from opening the Gates of the Temple of Janus, modelled by Flaxman.

*Mark*, WEDGWOOD (twice) (17). *Length*,  $10\frac{1}{4}$  inches.

- 1611, 1612, 1613. FRAME of THREE OVAL PLAQUES. Green jasper ware with white reliefs and coloured borders: A Cupid in Disgrace, Muses watering Pegasus, and Icarus.

*Length*,  $3\frac{1}{4}$  inches.

1614. PLAQUE, oblong. Blue jasper ware with white relief: A Tripod Vase, as in the corners of the mantelpiece made for Longton Hall (No. 2001).

*Height*,  $7\frac{1}{2}$  inches. *Breadth*, 5 inches.

1615. PLAQUE, oval. Blue jasper ware with white relief: A Baby Faun with Ivy Branch.

*Mark*, WEDGWOOD (18). *Length*,  $4\frac{1}{2}$  inches.

1616. COMPANION PLAQUE: A Boy with Pan Pipes.

1617. PLAQUE, oval, of blue jasper ware with high reliefs in white: subject, Endymion sleeping on Mount Latmos (cf. Wax, No. 1520).

*Mark*, WEDGWOOD (18).

*Tweedmouth Collection, Catalogue No. 16A.*

*Length*, 10 inches. *Breadth*, 9 inches.



1618. PLAQUE, oval, of blue jasper ware with white reliefs of five boys and a goat, framed.

*Mark,* WEDGWOOD (8). *Length,*  $4\frac{7}{8}$  inches.

1619. PLAQUE, oval, of blue jasper ware with white reliefs of Cupid on a Lion (the Power of Love), by Flaxman; framed.

*Mark,* WEDGWOOD (8). *Length,*  $4\frac{7}{8}$  inches.

1620. PLAQUE, oval, in black jasper ware with white relief: The Head of Lady Hamilton as a Bacchante; framed.

*Mark,* WEDGWOOD (19). *Length,*  $7\frac{1}{8}$  inches.

1621. PLAQUE, oval. Green jasper ware with white reliefs: An Offering to Peace, from designs by Lady Templetown.

*Mark,* WEDGWOOD (18). *Length,*  $6\frac{1}{2}$  inches.

1622. PLAQUE, circular, of solid blue jasper ware with high cameo relief in white: subject, The Head of Medusa, modelled by Flaxman. *Plate* 102.

*Mark,* WEDGWOOD (8).  
& BENTLEY

*Tweedmouth Collection, Catalogue No. 35. Diameter, 5 inches.*

See No. 94 in Wedgwood's *Catalogue*, 1777: "Large head of Medusa: from an exquisite marble in the possession of Sir W. Hamilton. Flaxman, Oct. 1776. 5 inches."

1623. PLAQUE, oval, of blue jasper ware with white relief: Hercules and the Nemean Lion.

*Mark,* WEDGWOOD (8). *Length,*  $7\frac{1}{4}$  inches.

1624. COMPANION PLAQUE: Hercules and Cerberus.

1625. PLAQUE, oval. Blue jasper ware with white relief of a Bacchanal.

*Length,*  $8\frac{1}{8}$  inches.

1626. COMPANION PLAQUE: Diomedes.

*Mark,* WEDGWOOD (8).  
& BENTLEY

1627, 1628, 1629. FRAME of three blue and white jasper ware plaques: Death of Cæsar, Scævola, and Curtius.

*Mark,* Wedgwood (10).  
& Bentley

1630. PLAQUE, oval. Blue and white jasper ware: Marriage of Cupid and Psyche. Metal border and square frame imitating tortoiseshell.

*Mark,* WEDGWOOD (9). *Length,*  $3\frac{1}{2}$  inches.

1631. PLAQUE, oval. Blue jasper ware with high relief in white: The Farnese Hercules. Gilt metal frame.

*Mark,* Wedgwood (10). *Length,*  $3\frac{3}{8}$  inches.

1632. PLAQUE, oval. Blue jasper ware with white relief: Jupiter and Io. Gilt metal frame.

*Mark,* Wedgwood (10). *Length,*  $3\frac{3}{8}$  inches.

1633. PAIR OF PLAQUES, oblong. Blue jasper ware with white reliefs of children. Ormolu frames.  
*Length,  $5\frac{1}{2}$  inches.*
1634. PLAQUE, oval. Black jasper ware with white reliefs: Cupid in Disgrace; egg-and-tongue border on a mauve ground. Gilt metal frame. *Plate 102.*  
*Mark, WEDGWOOD (19). Length,  $4\frac{5}{8}$  inches.*
1635. PLAQUE, oval and slightly convex. Jasper ware with white reliefs on a mauve ground: Two Virgins awakening Cupid; green border with honeysuckle palmettes; green wash on the back.  
*Mark, WEDGWOOD (20). Length, 4 inches.*
1636. PLAQUE, oval. Blue jasper ware with white relief of a Roman lady by a pedestal. Wooden frame with beaded border.  
*Mark, WEDGWOOD & BENTLEY (8). Length,  $3\frac{1}{2}$  inches.*
1637. COMPANION PLAQUE: Hebe.
- 1638, 1639. PAIR OF PLAQUES, oval. Dark blue jasper ware with white reliefs: Infant Satyr and Bacchanal. Ormolu frames. *Plate 102.*  
*Length,  $4\frac{3}{8}$  inches.*
1640. PLAQUE, circular. Blue jasper ware with high relief in white: The Head of Medusa, modelled by Flaxman (see No. 1622). Ormolu frame.  
*Mark, WEDGWOOD & BENTLEY (8). Diameter, 5 inches.*
1641. PLAQUE, circular. Pale blue jasper ware with white relief: Silenus, a Nymph, and Boys.  
*Mark, WEDGWOOD (17). Diameter,  $6\frac{1}{8}$  inches.*
1642. PLAQUE, oval. Blue jasper ware with white reliefs, after a design by Lady Templetown: subject, Maternity. Ormolu frame.  
*Length,  $5\frac{7}{8}$  inches.*
1643. COMPANION PLAQUE: Domestic Employment.
1644. PLAQUE, oval. Blue jasper ware with white reliefs: Marriage of Cupid and Psyche.  
*Mark, WEDGWOOD & BENTLEY (8). Length,  $3\frac{1}{4}$  inches.*
1645. COMPANION PLAQUE: A Sacrifice to Hymen, modelled by Flaxman.
1646. PLAQUE, oval. Blue jasper ware with white reliefs of Omphale, with club and lion skin of Hercules. Gilt metal frame.  
*Mark, WEDGWOOD & BENTLEY (8). Length,  $3\frac{3}{8}$  inches.*
1647. PLAQUE, oval. Lilac and white jasper ware with relief of Apollo; raised wreath border. Gilt metal frame.  
*Mark, WEDGWOOD (18). Length,  $4\frac{7}{8}$  inches.*
1648. PLAQUE, oval. Blue jasper ware with white relief: The Indian Bacchus, standing by a Vase.  
*Mark, Wedgwood & Bentley (10). Length,  $3\frac{3}{8}$  inches.*

1649. PLAQUE, oval. Solid blue jasper ware with white reliefs: A Sacrifice to Health.

*Mark,* <sup>WEDGWOOD</sup>  
& Bentley (10). *Length,*  $3\frac{3}{8}$  inches.

1650. PLAQUE, oval. Blue jasper ware with white relief: The Power of Love (Cupid riding on a Lion), by Flaxman. Wooden frame.

*Mark,* <sup>WEDGWOOD</sup>  
& BENTLEY (8). *Length,* 5 inches.

1651. PLAQUE, oval. Grey blue jasper ware with white relief of Diomedes and the Palladium. Gilt metal frame.

*Mark,* <sup>WEDGWOOD</sup>  
& BENTLEY (8). *Length,*  $3\frac{1}{2}$  inches.

1652. PLAQUE, oval. Grey blue jasper ware with high relief in white: Bust of ? Cleopatra.

*Mark,* <sup>WEDGWOOD</sup>  
& BENTLEY (8). *Length,*  $3\frac{1}{8}$  inches.

1653. PLAQUE, rectangular. Blue and white jasper ware with reliefs of boys dancing. Gilt metal frame.

*Length,*  $2\frac{1}{8}$  inches.

1654. PLAQUE, octagonal, oblong. Three-colour jasper ware: The Sale of Cupids, on blue ground; loop border on lilac ground.

*Mark,* WEDGWOOD (19). *Length,*  $2\frac{1}{2}$  inches.

1655. PLAQUE, octagonal, oblong. Green jasper ware with white reliefs of four boys at play. Gilt metal frame.

*Mark,* WEDGWOOD (18). *Length,*  $3\frac{1}{2}$  inches.

1656. PLAQUE, octagonal, oblong. Green jasper ware with white reliefs of six boys. Companion piece.

1657. PLAQUE, oval. Blue jasper ware with white reliefs: The Muse Erato, inscribed; laminated edge.

*Mark,* <sup>Wedgwood</sup>  
& Bentley (10). *Length,*  $3\frac{3}{8}$  inches.







1638



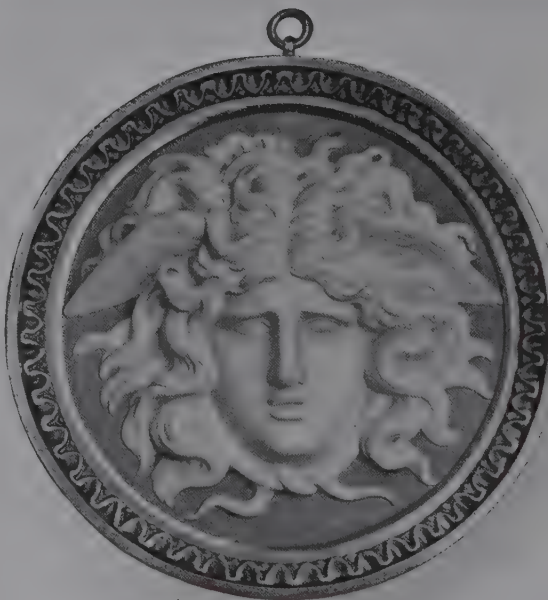
1634



1639



1797



1622



1986



2173



2140



2122

MOUNTED WEDGWOOD CAMEOS, ETC.

## XX

### MEDALLIONS, CAMEOS, INTAGLIOS, ETC.

THE distinction between the smaller plaques and tablets and the medallions and cameos must often be quite arbitrary; but it is usual to rank the portrait reliefs as medallions and the smaller reliefs with general subjects as cameos. These jasper-ware gems, with finely finished designs in white on tinted backgrounds, the edges and sometimes the whole surface polished on the wheel, are among Wedgwood's most successful productions. The background was sometimes built up in layers of blue and white or different shades of blue, so that the edges show a lamination which makes the imitation of stone cameo work more realistic. The cameos were at first made from sulphur casts of antique gems supplied by Tassie; but Wedgwood was not long satisfied with this arrangement, and he engaged a number of first-rate artists to supply him with designs modelled in wax.

The catalogues issued by the firm from 1773 to 1787 include about two thousand subjects for cameos and intaglios: heads and busts of classical and modern celebrities, portraits of illustrious moderns, mythological subjects, and miniature renderings of the larger bas-reliefs. The artists engaged by the firm on the portraits of living persons were Flaxman, Joachim Smith, Hackwood, Webber, and others; medals and waxes by Gosset, Lochee, and others supplied further models, and some of the portraits were no doubt worked up from engravings.

These medallions, and to a greater extent the cameos and intaglios, were used for inlaying and mounting in furniture as well as in various ornamental objects of small size. A good idea of their uses can be obtained from the glass desk Case at the south end of the Room, where they will be seen beautifully set in gold, steel, ivory and other materials, on snuff-boxes, étuis, brooches, pendants, châtelaines, fobs, watches, ear-rings, buttons, and many other objects, including opera-glasses and a Court sword. The goldsmiths of London and Uttoxeter, and the ornamental steel workers of Birmingham and Wolverhampton (among them the famous firm of Boulton & Watt, of the Soho Works), were directly engaged by Wedgwood in making mounts and frames; and the artistic value of the Wedgwood cameos and tablets for this kind of ornamentation was fully recognised by the jewellers in Paris.

The Collection includes an admirable series of medallions, portrait and otherwise, exhibited on the screens and slopes, and among the rarities are a portrait of Prince Ernest (No. 1986), and the interesting "Sydney Cove" medallion which was made with clay sent by Sir Joseph Banks when on the Cook Expedition. Many

of the medallion portraits are in their original frames of metal and wood. With the cameos are included the intaglios, also copied from antique gems but with the designs sunk instead of raised. They were used for mounting as seals or made in series for keeping in cabinets. Many of these intaglio sets were made in black basalt.



## DESCRIPTIONS OF THE MEDALLIONS, CAMEOS, INTAGLIOS, ETC.

(Nos. 1670-1969 are mostly exhibited on the screens.)

1670. MEDALLION, oval. Green and white jasper ware, with bust of the astronomer, Sir William Herschel, to right, planets above; inscribed *HERSCHEL*.  
*Mark, WEDGWOOD (17). Length, 5 inches.*
1671. MEDALLION, oval. Blue and white jasper ware, with bust of Mrs. Edgworth to left; inscribed *HONOR EDGWORTH, OB. 1780.*  
*Length,  $2\frac{7}{8}$  inches.*
1672. MEDALLION, oval. Blue and white jasper ware, with bust of Flaxman at the age of fourteen, to left.  
*Mark, WEDGWOOD (19). Length, 3 inches.*
1673. MEDALLION. Blue and white jasper ware, with bust of Sir Ashton Lever to left.  
*Mark, WEDGWOOD (16). Length,  $3\frac{3}{4}$  inches.*
1674. MEDALLION, oval. Blue jasper ware with high relief in white: bust of Marcus Aurelius to right.  
*Mark, WEDGWOOD & BENTLEY (8). Length, 6 inches.*
1675. MEDALLION, companion to No. 1674. Bust of Faustina to left.  
*Height, 6 inches.*
1676. MEDALLION, oval. Green and white jasper ware, with bust of the Swedish naturalist, Linnæus, to right; inscribed *LINNÆUS.*  
*Length,  $3\frac{1}{4}$  inches.*
1677. MEDALLION, oval. Blue jasper ware with white relief: portrait bust of the circumnavigator, Capt. Cook, three-quarter left; inscribed *CAPT. COOK.*  
*Mark, WEDGWOOD & BENTLEY (8).*  
*From the W. E. Darwin Collection. Length,  $3\frac{1}{4}$  inches.*
1678. MEDALLION, oval. Blue jasper ware with white relief: bust of Ab. Adam, LL.D., to right; inscribed *A. A. 1798.*  
*Mark, WEDGWOOD (18). Length,  $3\frac{1}{2}$  inches.*
- 1679-81. FRAME OF THREE THREE-COLOUR CAMEOS: Nymphs Dancing, Cupid and Mask, and Icarus; borders of Zodiac signs, etc.  
*Tweedmouth Collection.*
- 1682-84. COMPANION FRAME to No. 1679. Three Medallions: Sacrifice to Neptune, Diana in her Car, and Offering to Peace; borders of Zodiac signs, etc.
1685. MEDALLION, oval. Dark blue and white jasper ware, with figure of St. Andrew with Cross.  
*Length,  $2\frac{1}{4}$  inches.*
1686. MEDALLION, oval. Blue and white jasper ware, with bust of Dr. Priestley to right.  
*Mark, WEDGWOOD & BENTLEY (9). Length,  $3\frac{1}{4}$  inches.*



1687. MEDALLION, oval, of dark blue jasper ware with high relief in white: bust, a quarter left, of William Pitt, designed by Flaxman.  
*Length,  $2\frac{3}{4}$  inches.*
1688. MEDALLION, oval. Blue jasper ware with high relief in white: bust of Marcus Antonius.  
*Mark, WEDGWOOD & BENTLEY (9). Length, 3 inches.*
- 1689-91. FRAME OF THREE MEDALLIONS, oval. Blue and white jasper ware with busts of Admirals: (1) St. Vincent to right; (2) Nelson to left; (3) Duncan to left.  
*Length,  $3\frac{3}{4}$  inches.*
- 1692-95. FRAME OF FOUR MEDALLIONS, circular, with Signs of the Zodiac—Cancer, Libra, Scorpio, and Pisces.
- 1696-1704. FRAME OF NINE MEDALLIONS, of blue and white and black and white jasper ware: subjects, Marriage of Cupid and Psyche, Hercules in the Garden of the Hesperides, Pegasus, Cupid Singing, Cupid as Sappho, Achilles dragging the Body of Hector, Diana in her Car, Cupid with Club of Hercules, Venus and Cupid.
- 1705-9. FRAME OF FIVE CAMEOS. Black and white jasper ware with classical subjects; gold frames.  
*Mark, Wedgwood & Bentley (10).*
- 1710-42. FRAME OF THIRTY-THREE MEDALLIONS, of jasper ware; various.
- 1743-46. FRAME OF FOUR OVAL MEDALLIONS. Blue and white jasper ware with polished edges: Zephyrs from the Herculanean frescoes.  
*Length,  $2\frac{1}{2}$  inches.*
1747. MEDALLION, oval. Blue and white jasper ware, with full-face bust of Dr. Erasmus Darwin (1731-1802).  
*Mark, WEDGWOOD (18). Length,  $4\frac{3}{4}$  inches.*
1748. MEDALLION, oval. Blue and white jasper ware, with bust, to left, of Lord North, Prime Minister (1770-1782); framed.  
*Length,  $3\frac{3}{4}$  inches.*
- 1749-61. FRAME OF THIRTEEN MEDALLIONS, of various shapes, in blue and white jasper ware: subjects, Women sacrificing, etc., and Cupids and Children; set in chased steel by Boulton & Watt at the Soho Works.
1762. MEDALLION, oval. Green and white jasper ware with bust of Dr. D. C. Solander, the Swedish naturalist, to right; inscribed SOLANDER; framed.  
*Mark, WEDGWOOD (18). Length, 3 inches.*
1763. MEDALLION, oval. Blue and white jasper ware, with bust of the Duke of Northumberland to right; framed.  
*Length,  $3\frac{1}{2}$  inches.*
- 1764-78. FRAME OF FIFTEEN MEDALLIONS, in blue and white and green jasper ware of various shapes: subjects, Hope, Conquered Province (by Stephan), Sterne's Maria, Bourbonnais Shepherd, Sacrifices, etc.
1779. MEDALLION, oval, of white jasper ware, with bust in relief, to right, of S. More, first Secretary of the Society of Arts.  
*Hooker Collection. Length,  $3\frac{1}{4}$  inches.*

1780. MEDALLION, oval, of green jasper ware with white relief: bust of Baron Roden to left.  
*Mark, WEDGWOOD (17). Length, 3½ inches.*
- 1781-95. FRAME OF FIFTEEN CAMEOS, of various forms and colours; jasper ware: subjects, Coriolanus, Offering to Cupid, Sterne's Maria, and the Bourbonnais Shepherd, etc.
1796. MEDALLION, oval, of blue and white jasper ware, with bust of Louis XVI. of France, to left. Ormolu frame.  
*Mark, WEDGWOOD (18). Length, 2½ inches.*
1797. COMPANION MEDALLION, with bust of Marie Antoinette to right. *Plate 102.*  
*Length, 2½ inches.*
- 1798-1806. FRAME OF NINE MEDALLIONS, of blue and white jasper ware, oval and round: subjects, Philosophers, Prusia, Dido, Venus and Cupid, Rape of Persephone, Plenty, etc.
- 1807-13. FRAME OF SIX PITT CLUB BADGES and an OVAL MEDALLION of William Pitt, in white jasper ware.  
*Mark, WEDGWOOD (18). Length, 3½ inches.*
- 1814-22b. FRAME OF NINE MEDALLIONS, oval, in blue and green jasper ware with white reliefs: Semele, a Sacrifice, Heads of Plato, Sulla, Horace, etc., and TWO CAMEOS of Nero and Domitian, in biscuit on a washed chocolate ground.
1823. MEDALLION, oval, of green jasper ware with white relief representing the River Thames.  
*Length, 4¼ inches.*
- 1824-32. FRAME OF NINE MEDALLIONS, circular and oval, in jasper ware of various colours with white reliefs: Education, Cupid and Mask, Marriage of Cupid and Psyche, Necker, etc.
- 1833-39. FRAME OF SEVEN CIRCULAR MEDALLIONS, in blue and white jasper ware with borders: Bailly (first mayor of Paris), Mirabeau, Louis XVI., Triumph of Peace, Three Graces, Necker, and the Duke of Orleans.
- 1840-46. FRAME OF SEVEN CIRCULAR MEDALLIONS, in blue and white jasper ware with borders: La Fayette, Mirabeau, Scævola, Triumph of Peace (dated 1789), Sacrifice to Hymen, Bailly, and Necker.
- 1847-83. FRAME OF THIRTY-SEVEN MEDALLIONS, jasper ware, in various colours and shapes: Murder of Cæsar, Medusa, Time, A River God, Bacchus, etc.; two are early specimens with brown-washed grounds.
- 1884-91a. FRAME OF NINE MEDALLIONS, oval and round. Blue and white jasper ware: Thames, Minerva addressing Peace, Art and Labour, the Conquered Province, Cupid shaving his Bow, The Judgment of Paris, etc.
- 1892-1916. FRAME OF TWENTY-FIVE MEDALLIONS AND PLAQUES. Blue and white jasper ware: Five Boys and a Goat, Venus, Love and Time, Boys masquerading, and a number of Medallions mounted as buttons.
- 1917-33. FRAME OF SEVENTEEN CAMEOS AND PLAQUES, of various shapes, in blue and black jasper ware with white reliefs: Achilles dragging the Body of Hector, Cupid as Summer, Cupid as Sappho, Child Reading, Æsculapius, The Graces, Venus and Cupid, Maternity, etc. Some of them polished on the edges and ground.

1934-68. FRAME OF THIRTY-FIVE PLAQUES AND CAMEOS, in jasper ware of various sizes and colours: in the centre, Two Child Musicians, Jupiter, Hymen, Hope, Curtius, Poseidon, and Æsculapius Sacrificing, etc. Some of them polished at the edges.

1969. PAIR OF BUCKLE-PLATES, of cut steel, mounted with two oblong jasper-ware tablets with white reliefs on blue ground: Two Nymphs.

*Length (of tablets), 2½ inches.*

*(Nos. 1970-2089 are exhibited on the slopes in the central Cases.)*

1970. MEDALLION, oval, with bust of Princess Marie Antoinette, signed I. & P. VINI, 1777. Blue and white jasper ware; silver gilt frame with crown.

*Mark, WEDGWOOD (17). Length, 3¼ inches.*

1971. MEDALLION, oval, with bust of Marie Antoinette to right. Blue and white jasper ware in silver gilt frame, with crown.

*Mark, WEDGWOOD (19). Length, 2⅝ inches.*

1972. MEDALLION, circular. Blue jasper ware with white reliefs: bust of Bailly, first Mayor of Paris, to right; honeysuckle border. Gilt metal frame.

*Mark, WEDGWOOD (19). Diameter, 2¼ inches.*

1973. MEDALLION, similar: bust of the Duke of Orleans to left; wreath border.

1974, 1975. TWO MEDALLIONS, oval. Blue jasper ware with white reliefs of two boys. Gilt frames.

*Length, 1⅞ inches.*

1976, 1977. TWO MEDALLIONS, circular. Blue and white jasper ware: subjects, (1) A Sacrifice, (2) Scævola; Zodiac borders. Metal frames.

*Mark, WEDGWOOD (19). Diameter, 2⅝ inches.*

1978. MEDALLION, oval. Blue and white jasper ware, with bust of Charles III. of Spain to right. Ormolu frame with crown.

*Mark, Wedgwood & Bentley (10). Length, 1¾ inches.*

1979. MEDALLION, oval. Blue and white jasper ware: Cupid and the Mask. Gilt metal frame.

*Mark, WEDGWOOD (17). Length, 2 inches.*

1980. MEDALLION, oval. Blue jasper ware with waxen white relief: Head of Julius Cæsar to right: inscribed on back. Silver frame.

*Length, 3¼ inches.*

Probably a trial piece.

1981. MEDALLION, oval. Pale blue jasper ware with white relief: Head of ? Marcus Antonius to left. Similar frame.

*Length, 3⅛ inches.*

A trial piece.

1982. MEDALLION, oval. Blue jasper ware with white relief: bust of the naturalist, George Edwards, to left; inscribed EDWARDS. Gilt metal frame.

*Mark, Wedgwood & Bentley (10). Length, 3⅝ inches.*

1983. MEDALLION, similar; inscribed LINNÆUS.



1984. MEDALLION, similar: bust of ? Sir Hans Sloane to left.
1985. MEDALLION, similar: bust of ? Dr. Ray, half left.
1986. MEDALLION, oval. Black jasper ware with white relief: bust to left, of Prince Ernest Augustus, Duke of Cumberland and King of Hanover (1771-1851), by Flaxman; inscribed *P. Ernest*. Mounted in silver frame, with crown. *Plate 102.*  
*Length,  $3\frac{1}{8}$  inches.*  
 A most rare portrait and said to be unique.
1987. MEDALLION, oval. Blue jasper ware with white relief: bust of Lord Chancellor Camden to right: inscribed. Gilt metal frame.  
*Mark, Wedgwood & Bentley (10). Length,  $3\frac{1}{4}$  inches.*
1988. MEDALLION, oval. White jasper ware with bust to left, of General Elliott (1718-1790) in high relief. Gilt-edged black wood frame.  
*Mark, WEDGWOOD (17). Length,  $4\frac{1}{8}$  inches.*
1989. MEDALLION, similar, of Admiral Keppel, 1725-1786; inscribed.
1990. MEDALLION, oval. Blue jasper ware with white relief: portrait bust of Sir Isaac Newton to right, with comet; inscribed. Gilt wood frame.  
*Mark, WEDGWOOD (18). W. E. Darwin Collection. Length,  $3\frac{3}{8}$  inches.*
1991. MEDALLION, oval. Blue jasper ware with high relief in white: bust of the Earl of Chatham to left; inscribed. Ormolu frame.  
*Mark, Wedgwood & Bentley (10). Length,  $3\frac{1}{8}$  inches.*
1992. MEDALLION, oval. Blue jasper ware with white relief: bust of Charles James Fox, a quarter right. Gilt metal frame.  
*Mark, WEDGWOOD (18). About 1876. Length,  $3\frac{3}{4}$  inches.*
1993. MEDALLION, oval. Black jasper dip with white relief: bust of Nelson to left. Black wooden frame with gilt edges.  
*Mark, WEDGWOOD (18). Length,  $3\frac{1}{2}$  inches.*  
 The white relief has crazed and become stained.
1994. MEDALLION, oval. Green jasper dip, with white relief: bust of Lord Gower to right. Gilt metal frame.  
*Mark, WEDGWOOD (17). Length,  $3\frac{3}{8}$  inches.*
1995. MEDALLION, oval. Lilac jasper ware with white relief: half-figure of Prince William Frederick, afterwards King William I. of the Netherlands (1772-1843). Gilt repoussé frame. Inscribed on the back, *William Frederic Erf. Prins.*  
*Mark, WEDGWOOD (19). Length,  $3\frac{1}{2}$  inches.*
1996. MEDALLION, oval. Black basalt ware with white relief: bust of Thomas Bentley, Wedgwood's partner, inscribed on back. Gilt metal frame.  
*Mark, WEDGWOOD (19). Length,  $4\frac{1}{8}$  inches.*
1997. MEDALLION, oval. Black basalt ware with white relief: bust of Cromwell to left: inscribed. Silver frame.  
*Mark, Wedgwood (4). Length, 4 inches.*



1998. MEDALLION, oval. Blue jasper ware with white relief: bust to right, of Herschel, with planet: inscribed. Wooden frame, gilt.  
*Length,  $4\frac{1}{2}$  inches.*
1999. MEDALLION, oval. Blue jasper ware with white relief: bust of Charles James Fox, quarter right. Black wood frame.  
*Mark, WEDGWOOD (19). About 1876. Length,  $3\frac{7}{8}$  inches.*
2000. MEDALLION, circular, of black jasper ware with white reliefs: Nymph and Boy. Polished edges; gilt metal frame.  
*Mark, WEDGWOOD (17). Diameter,  $2\frac{1}{4}$  inches.*
2001. COMPANION MEDALLION: Venus and Cupid.
2002. MEDALLION, oval. Blue jasper ware with white relief: bust of George III. to right. Square black wood frame, with ormolu mount.  
*Mark, WEDGWOOD (17). Length,  $3\frac{1}{2}$  inches.*
2003. COMPANION MEDALLION: bust of Queen Charlotte to left, inscribed.
2004. MEDALLION, circular. Bright blue jasper ware with white reliefs: Liberty addressing Peace, Art and Labour. Gilt metal frame; polished edges.  
*Mark, WEDGWOOD (19). W. E. Darwin Collection. Diameter,  $2\frac{5}{8}$  inches.*
2005. PLAQUE, circular. Blue jasper ware with white reliefs: Roman Soldiers and Horses. Gilt metal frame.  
*Diameter,  $5\frac{1}{2}$  inches.*
2006. MEDALLION, circular. Blue jasper ware with white relief: bust of La Fayette to right. Honeysuckle border; metal frame.  
*Mark, WEDGWOOD (19). Diameter,  $2\frac{3}{8}$  inches.*
2007. MEDALLION, similar: bust of Mirabeau to right.
2008. MEDALLION, oval. Blue jasper ware with white relief: bust of Camden to right.  
*Length,  $1\frac{5}{8}$  inches.*
2009. MEDALLION, similar: bust of Fénelon to right, inscribed.  
*Mark, Wedgwood & Bentley (10). Length,  $1\frac{5}{8}$  inches.*
2010. MEDALLION, similar: male bust to left.  
*Mark, WEDGWOOD (18). Length,  $1\frac{7}{8}$  inches.*
2011. MEDALLION, oval. Black jasper ware with waxen white relief: A Sacrifice to Health.  
*Mark, WEDGWOOD & BENTLEY (9). Length,  $2\frac{1}{2}$  inches.*
2012. MEDALLION, oval. Blue jasper ware with waxen white relief: double bust of Hercules and Omphale. Metal frame.  
*Length,  $3\frac{1}{4}$  inches.*  
A trial piece.
2013. MEDALLION, circular. Blue and white jasper ware: Triumph of Peace. Lily border.  
*Mark, WEDGWOOD (19). Diameter,  $2\frac{1}{8}$  inches.*
2014. MEDALLION, circular. Lilac jasper ware with white reliefs: Apollo and Pegasus on Mount Helicon; wreath border on green ground.  
*Mark, WEDGWOOD (20). Diameter,  $2\frac{1}{2}$  inches.*



2100. MANTEL PIECE WITH WEDGWOOD JASPER WARE PLAQUES.



2015. MEDALLION, oval. Dull blue waxen jasper ware with white relief: bust of Seneca to right. Metal frame.

*Length, 2 inches.*

2016. MEDALLION, oval. Blue jasper ware with white relief: bust of Shakespeare to left, inscribed.

*Mark, WEDGWOOD (18). Length, 2 inches.*

2017. MEDALLION, oval. Blue jasper ware with white relief of Cupid as Summer. Chased silver frame.

*Mark, WEDGWOOD  
& BENTLEY (8).*

*W. E. Darwin Collection. Length, 2½ inches.*

2018. MEDALLION, oval. Blue jasper ware with white relief: Hope. Gilt metal frame.

*Mark, Wedgwood (10). Tangye Collection. Height, 2⅞ inches.*

2019. MEDALLION, oval. Blue jasper ware with white relief: Grief, a woman embracing an urn.

*Mark, Wedgwood  
& Bentley (10). Length, 3⅜ inches.*

2020. PAIR OF MEDALLIONS. Black jasper ware with white reliefs: The Emperors Vespasian and Domitian: inscribed. Ivory frames.

*Mark, Wedgwood  
& Bentley (10). Length, 1⅞ inches.*

2021. MEDALLION, oval. Blue jasper ware with white relief: a classical bust to left, tinted like an onyx. Laminated edge; wooden frame.

*Mark, Wedgwood (4). Length, 1 inch.*

2022. MEDALLION, oval. Black jasper dip with white relief: Head of the Capitoline Venus to right. Ormolu frame, glazed.

*Length, 2¼ inches.*

A trial piece, with figures inscribed on the back:

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2023. MEDALLION, oval. White jasper ware with high relief: bust of Cleopatra. Original Soho gilt metal frame.

*Length, 2⅜ inches.*

2024. MEDALLION, oval. Blue jasper ware with white reliefs: A Sacrifice to Health. Gilt metal frame.

*Mark, Wedgwood (10). Length, 2¾ inches.*

2025. MEDALLION, oval. Blue waxen jasper ware with white relief: Head of Nero to right: inscribed on the back. Metal frame.

*Length, 3¼ inches.*

A trial piece.

2026. MEDALLION, oval. Grey-blue waxen jasper ware with white relief: Head of Cicero to right: inscribed on the back. Metal frame.

*Length, 3¼ inches.*

A trial piece.



2027. MEDALLION, circular. Blue jasper ware with white relief: Hope welcoming Peace, Art and Labour, inscribed <sup>ETRURIA</sup> 1789. Black wood frame.  
*Diameter, 2½ inches.*  
 Modelled by Webber.
2028. MEDALLION, circular. Dark brown ware with relief of Hope welcoming Peace, Art and Labour, from a design by Webber, inscribed <sup>ETRURIA</sup> 1789; on the reverse, legend: MADE BY JOSIAH WEDGWOOD OF CLAY FROM SYDNEY COVE. Gold frame glazed.  
*Diameter, 2¼ inches.*  
 The clay was sent by Sir Joseph Banks, botanist to the Cook Expedition. See Meteyard, *Life of Wedgwood*, Fig. 34.
- 2029-46. TWO FRAMES OF NINE OVAL PORTRAIT MEDALLIONS, in black basalt—Cowley, Dryden, Addison, etc.  
*Length, 2¾ inches.*
- 2047-55. LONG NARROW FRAME, WITH NINE OTHER SIMILAR MEDALLIONS.
- 2056-74. FRAME OF CARVED WOOD, gilt and glazed, containing nineteen small objects—four blue and white jasper ware scent-bottles; two early cameo medallions with greyish washed grounds; belt clasp, gold and steel, mounted with two oval jasper ware cameos of Diana and Neptune; and a number of small round and oval plaques in blue and white jasper ware, with Cupid Seasons, Coriolanus, The Graces, and other subjects.
2075. SMALL MAHOGANY CABINET, containing 218 small medallions, seals, etc., in various sizes and colours; jasper ware and basalt.  
*Hooker Collection.*
2076. COLLECTION OF 106 SMALL CAMEOS, of blue jasper ware, etc., with heads and classical subjects in relief; of various periods.
- 2077-80. FOUR MEDALLIONS, oval; cream-white polished biscuit reliefs on brown ground: Heads of Vitellius, Nero, Galba and Tiberius. Metal frames.  
*Bowker Collection. Length, 3¾ inches.*  
 Early examples.
2081. MEDALLION, oval. Blue and white jasper ware: bust of Maria, Queen of Portugal, a quarter left; inscribed. Wooden frame.  
*Mark, WEDGWOOD (17). Length, 3⅞ inches.*
2082. MEDALLION, oval. Blue jasper dip with white relief: bust of Voltaire to left. Metal border and black wood frame.  
*Mark, Wedgwood & Bentley (10). Length, 2 inches.*
2083. MEDALLION, oval. Blue and white jasper ware: bust of Sir Christopher Wren to right.  
*Mark, WEDGWOOD (17). Length, 5 inches.*
- 2084-89. SIX CAMEOS, oval. Green jasper ware with white reliefs: classical figures and warriors; black edges, polished.  
*Length, 7⁄8 inch.*

## DESCRIPTIONS OF THE WEDGWOOD WARES, APPLIED AND MOUNTED

(Nos. 2100 to 2121 include furniture and larger objects exhibited in the Cases or standing free in the Rooms.)

2100. MANTELPIECE, of white Carrara marble, inlaid with blue jasper plaques with white reliefs, designed by Flaxman. On the top, an oblong plaque with the Apotheosis of Virgil, flanked by two plaques with Vitruvian scroll and fret borders. At the corners, medallions with Medusa heads. On the sides, long plaques with altar and hanging trophies. *Plate 103.*

*Length of centre plaques, 17½ and 17 inches. Length of side pieces, 38 inches.*

Made for Longton Hall in 1777.

2101. MANTELPIECE, of white Carrara marble, inlaid with plaques and medallions of blue jasper ware with white reliefs, designed by Flaxman. On the top, a large medallion with head of Ceres in the centre of an oblong plaque with corn and ivy festoons and rayed floral medallions. In the corners, tripod vases. On each side, a long plaque with thyrsus entwined with ivy and a medallion of whorl pattern.

*Length of top panel, 55 inches. Length of side pieces, 36¼ inches.*

Made for Longton Hall in 1779. See Rathbone, *Wedgwood*, Plate IX.

2102. MANTELPIECE, of white Carrara marble, with similar plaques in green jasper ware with white reliefs; but in the centre is the Crowning of the Kitharist, the companion plaque to the Apotheosis of Virgil, and also by Flaxman.

*Tweedmouth Collection.*

Made for the Master of the Dublin Mint, about 1785.

2103. MIRROR, with gilt frame, mounted with an oval medallion of blue jasper ware, with bust of a lady in high relief in white.

2104. PAIR OF CANDELABRA, of ormolu and cut glass; on blue and white jasper ware pedestals, with figures from Lady Templetown's designs, vases of flowers, etc., with gilt metal mounts.

*Height of pedestals, 3½ inches.*

2105. PAIR OF LUSTRES, of cut glass, mounted in ormolu, with drum-shaped pedestals of blue jasper ware with white reliefs.

*Height, 12½ inches.*

2106. PAIR OF CANDLESTICKS, with seated griffins in bronze, mounted in ormolu on marble bases set with blue and white jasper ware cameos.

*Height, 8½ inches.*

2107. CANDLESTICK, formed of a bell-pull in white jasper ware, with metal mounts, set in a saucer of blue and white jasper ware with mask and festoon border and green cameos. Figure of Psyche on the handle, and three rams' heads as feet, in metal.

*Tweedmouth Collection, Catalogue No. 104. Diameter, 5½ inches.*

2108. TAPER-HOLDER, formed of bell-pull in lilac jasper with white reliefs, mounted in silver gilt.

*Tweedmouth Collection, Catalogue No. 99. Height, 5¾ inches.*

2109. PAIR OF CANDLESTICKS, formed of blue and white striped jasper ware bell-pulls, with a band of pink and white foliage, mounted in silver gilt, with six blue and white lozenge-shaped cameos.  
*Tweedmouth Collection, Catalogue No. 100. Height,  $7\frac{1}{4}$  inches.*
2110. TWO PAIRS OF TRITONS, of black basalt ware, with cornucopias fitted with metal sconces for candles, with cut glass drops; square marble plinths.  
*Tweedmouth Collection, Catalogue No. 96. Height,  $18\frac{5}{8}$  inches.*
2111. PAIR OF GRIFFINS, in black basalt ware, supporting brass candle-holders; oblong rectangular bases, with border of egg-and-dart pattern.  
*Mark, Wedgwood (15). Height,  $12\frac{3}{4}$  inches.*
2112. PAIR OF SPHINXES, white jasper ware with blue stands bordered with white rosettes. Mounted in wrought silver on ebony stands, with two three-colour and two blue and white medallions.  
*Tweedmouth Collection, Catalogue No. 103.  
 Height,  $5\frac{1}{2}$  inches. Length, 8 inches.*
2113. CLOCK, signed VULLIAMY LONDON NO. 243, and dated 1800, formed of a square ormolu pedestal, inset with blue and white jasper ware medallions, surmounted by an urn with rotary dial in enamel, and supported by a figure of Antonia in biscuit porcelain; marble plinth. *Plate 103.*  
*Height, 17 inches.*
2114. PAIR OF TRIPOD STANDS, with rams' heads and festoons in carved wood gilt, and inset with three blue and white jasper ware cameos.  
*Height, 72 inches.*
2115. PAIR OF TERM-PEDESTALS, of mahogany inlaid with blue and white jasper ware plaques, a head of Medusa, and oblong and oval tablets mounted in chased metal; marble tops.
2116. MATCH-VASE, cylindrical, of green and white jasper ware, mounted in silver, with ebony stand and cover.  
*Tweedmouth Collection, Catalogue No. 101. Height,  $4\frac{1}{2}$  inches.*
2117. PAIR OF TEA JARS, vase-shaped. Grey-blue jasper ware with white reliefs of Cupids chasing butterflies; fluted below; acanthus band on the shoulders. Ormolu and enamel mounts.  
*Height,  $7\frac{3}{4}$  inches.*
2118. VASE, formed of a sugar-bowl and cover. Black basalt ware with reliefs of Bacchanalian boys, etc. French mount of bronze gilt, with projecting heads of cocks, etc. Figure of the Widow of Sarepta on the cover. Square marble plinth.  
*Tweedmouth Collection, Catalogue No. 50. Height, 12 inches.*
2119. INKSTAND, of ebony, with three cylindrical pots in black and white jasper ware, with reliefs of Coriolanus, Cupid with mask, Apollo, etc. Mounted in silver, with eight three-colour medallions and nine small cameos.  
*Tweedmouth Collection, Catalogue No. 106.  
 Length,  $14\frac{5}{8}$  inches.*
2120. FOUR FLOWER HOLDERS, pear-shaped—two in solid cane, one in mauve and one in green jasper ware, with moulded trellis ornament. Mounted on a quatrefoil ebony stand ornamented with steel beading and lace work. In the centre is a flint arrow-head, found at Guisachan, Lord Tweedmouth's house in Inverness-shire.  
*Tweedmouth Collection, Catalogue No. 105. Length,  $7\frac{1}{2}$  inches.*



2121. FAN, with design painted in Wedgwood style; ivory mounts with two blue and white jasper ware cameos.

*French: period, Louis XVI.*

*Tweedmouth Collection, Catalogue No. 102. Length, 11 inches.*

(Nos. 2122-2203, smaller objects mostly in the glass-topped Cases at the south end of the Room.)

2122. OPERA-GLASS, monocular; the tube in blue and white jasper ware, with chariots of the Sun and Moon; honeysuckle palmette border. Mounted in gold and cut steel; lenses by Dollond, London. *Plate 102.*

*Tweedmouth Collection. Length,  $2\frac{7}{8}$  inches.*

Said to have belonged to Queen Charlotte.

2123. OPERA-GLASS, monocular. Blue and white jasper ware, with reliefs of Diana and Apollo in chariots, festoons, etc.; mounted in cut steel by Boulton & Watt at the Soho Works. Glasses by Dixey, New Bond Street.

*Tweedmouth Collection, Catalogue No. 124. Length,  $2\frac{1}{2}$  inches.*

2124. OPERA-GLASS, double. Blue and white jasper ware, with reliefs of the Sale of Cupids, Diana, Apollo, and Scævola, festoons, etc.; mounted in chased gold.

*Tweedmouth Collection, Catalogue No. 125. Length,  $3\frac{1}{8}$  inches.*

2125. PAIR OF OPERA-GLASSES, with blue and white jasper ware tubes: reliefs of Pegasus on Mount Helicon, Priam beseeching Achilles, and two Sacrifices; mounted in coloured gold. Blue leather case.

*Edward Joseph Collection. Length, 3 inches.*

2126. IVORY BOX, pointed oval, mounted in gold, with a cameo of Plenty.

*Length,  $3\frac{5}{8}$  inches.*

2127. PINCUSHION, mounted with two curved oval medallions of blue and white jasper ware, with maidens by Lady Templetown.

*Tweedmouth Collection, Catalogue No. 109. Length,  $2\frac{1}{2}$  inches.*

2128. WATCH, by Geux of Paris; gold case with pearl borders; back in blue and white jasper ware, with Sun and festoons.

*Diameter,  $1\frac{7}{8}$  inches.*

2129. ÉTUI, quiver-shaped; ivory mounted in chased gold, with dark blue jasper ware medallions, with white reliefs of Apollo and the Tomb of Princess Elizabeth. Inscribed NECESSAIRE.

*French, Louis XVI. period.*

*Tweedmouth Collection, Catalogue No. 112. Length,  $3\frac{3}{8}$  inches.*

2130. BON-BON BOX, circular, gold lined. Dark blue jasper ware, with white reliefs of the Muses watering Pegasus, by Flaxman; borders of ribbon, lacework, etc.

*Barlow Collection, and Tweedmouth Collection, Catalogue No. 134.*

*Diameter,  $2\frac{3}{4}$  inches.*

Figured in Meteyard, *Life of Wedgwood*, vol. ii. p. 521.

2131. BOX, oval; wrought gold, mounted with pearls and jasper ware medallions of Coriolanus, Cupid as Sappho, and four enamel panels.

*Tweedmouth Collection, Catalogue No. 128. Length,  $2\frac{7}{8}$  inches.*

2132. PENDANT, of ormolu, with blue and white cameo: head of the Princess of Orange to left.

*Length,  $1\frac{1}{2}$  inches.*



2133. BROOCH, of gilt metal, with oval cameo of black and white jasper ware with green border: A Sacrifice.  
*Mark, WEDGWOOD (20). Length,  $2\frac{1}{2}$  inches.*
2134. PAIR OF EARDROPS, of blue and white jasper ware, with the chariots of the Sun and Moon; mounted in gold, with pearls.  
*Length of drops,  $1\frac{1}{4}$  inches.*
2135. PAIR OF EARDROPS, mounted in cut steel. Blue and white jasper ware, with figures of Bacchus and Chiron.  
*Length,  $1\frac{3}{4}$  inches.*
2136. PAIR OF EARDROPS with caps. Blue and white jasper ware, with figures of Gany-mede, Muses, and Sacrifices.  
*Length,  $1\frac{3}{4}$  inches.*
2137. BROOCH, with blue and white jasper ware medallion of dancing nymph; mounted in gold.  
*Length,  $\frac{7}{8}$  inch.*
2138. GOLD RING, mounted with a blue and white jasper ware cameo of the Prince of Orange.  
*Tweedmouth Collection, Catalogue No. 108. Length,  $1\frac{1}{4}$  inches.*
2139. BOX, of Russian agate, mounted in gold and enamel; the lid set with an oval blue and white jasper cameo with head of Catherine II. of Russia to left.  
*French work, about 1787. Length,  $3\frac{1}{2}$  inches.*  
 Given by the Empress to the Russian Ambassador, Earl Cathcart.
2140. BOX, oval; wrought gold, mounted with two three-colour jasper ware medallions of (1) Achilles dragging the Body of Hector and (2) Icarus, and sixteen cameos.  
*Plate 102. Tweedmouth Collection, Catalogue No. 133. Length,  $5\frac{1}{8}$  inches.*
2141. BOX, circular; wrought gold, mounted with two three-colour medallions of an Offering to Peace and Apollo, and twelve cameos.  
*Tweedmouth Collection, Catalogue No. 131. Diameter, 3 inches.*
2142. PENDANT, oval, of gilt metal set with pastes, and a double cameo of blue and white jasper ware with a Victory sacrificing, and Hebe.  
*Length,  $2\frac{1}{8}$  inches.*
2143. TOOTHPICK BOX, ivory, mounted, with three-colour medallion of Bacchus in his Car, Cupids, etc.  
*Tweedmouth Collection, Catalogue No. 117. Length,  $3\frac{3}{8}$  inches.*
2144. TOOTHPICK BOX, ivory, mounted in gold and steel, with lilac and white medallions—The Infant Jupiter, Offering to Peace, and a Nymph sacrificing.  
*Tweedmouth Collection, Catalogue No. 118. Length,  $3\frac{5}{8}$  inches.*
2145. TOOTHPICK BOX, oblong oval; ivory, mounted with an octagonal jasper ware cameo, black and white with green border: Cupids and a Chariot.  
*Length,  $3\frac{1}{2}$  inches.*
2146. PENDANT WITH CHAIN, of gold filigree work, set with an oval blue and white jasper ware cameo of an Offering to Peace.  
*Length,  $2\frac{1}{4}$  inches.*

2147. TOOTHPICK BOX, oblong octagonal, of sandal wood, mounted in gold and steel, with a blue and white jasper ware medallion in three compartments: A Sacrifice, Minerva, and two figures.  
*Tweedmouth Collection, Catalogue No. 114. Length,  $4\frac{7}{8}$  inches.*
2148. SHELL BOX, circular, lacquered and gilt, French work; set with a green and white jasper ware cameo of a Nymph sacrificing.  
*Diameter,  $2\frac{3}{8}$  inches.*
2149. SNUFF-BOX, octagonal, of tortoiseshell, mounted in gold, with a three-coloured jasper ware cameo of a Roman matron mourning; inscribed *Holt*.  
*Length,  $2\frac{7}{8}$  inches.*
2150. BOX, circular, of porphyry; mounted in gold, with a blue and white medallion of Liberty.  
*Diameter,  $3\frac{3}{8}$  inches.*
2151. BOX, circular; coloured gold, chased and mounted with jasper ware medallions of Cupid singing and Diana in her Car, six cameos with Signs of the Zodiac, and twenty-four others.  
*Tweedmouth Collection, Catalogue No. 129. Diameter,  $4\frac{5}{8}$  inches.*
2152. BOX, oval; gold, mounted with blue and white jasper ware medallions of the Bourbonnais Shepherd and Sterne's Maria; Signs of the Zodiac encrusted on the sides.  
*Tweedmouth Collection, Catalogue No. 127. Length,  $2\frac{1}{4}$  inches.*
2153. BON-BON BOX, circular; horn, mounted in gold, with blue and white medallion of a girl, bird, and dog.  
*Tweedmouth Collection, Catalogue No. 126. Diameter,  $2\frac{1}{2}$  inches.*
2154. PENDANT, oval, of gold, enamelled in blue and set with pearls, and a blue and white jasper ware cameo of Labour and Hope; the same subject in intaglio on the reverse, which is polished.  
*Length,  $1\frac{3}{4}$  inches.*
2155. BOX, circular, of horn, set with cut-steel ornaments and an oval blue and white jasper ware medallion of Amalthea.  
*Diameter,  $3\frac{1}{2}$  inches.*
2156. TOOTHPICK-BOX, ivory, mounted with a green jasper ware medallion of boys at play.  
*Length,  $3\frac{3}{8}$  inches.*
2157. TOOTHPICK-BOX, mounted in gold and steel, with two green jasper ware medallions.  
*Length,  $3\frac{5}{8}$  inches.*
2158. BOX, square, with chamfered corners; wrought gold, with three-colour medallions of Scævola and Sale of Cupids, and six cameos.  
*Tweedmouth Collection, Catalogue No. 132. Length,  $2\frac{7}{8}$  inches.*
2159. BOX, circular; wrought gold, with two three-colour medallions of Apollo, fleur-de-lys borders; and Cupid and Mask, Zodiac borders.  
*Tweedmouth Collection, Catalogue No. 130. Diameter,  $2\frac{1}{2}$  inches.*
2160. COUNTER-BOX, opening at both ends; ivory, mounted in gold, with medallions of blue and white jasper ware with reliefs: A Sacrifice and the Education of Bacchus.  
*Tweedmouth Collection, Catalogue No. 111. Length,  $3\frac{1}{8}$  inches.*
2161. THIMBLE-BOX, ivory, mounted in gold, with cameos of the Marriage of Cupid and Psyche, and a female head in blue and white jasper ware.  
*Tweedmouth Collection, Catalogue No. 110. Length,  $1\frac{3}{4}$  inches.*

2162. SCENT-BOTTLE of pointed oval form, with gold cap at each end; blue jasper ware with white reliefs of The Young Seamstress, festoons, etc.  
*Tweedmouth Collection, Catalogue No. 121. Length, 4 inches.*
2163. TOOTHPICK-BOX, pointed oval, of ivory, mounted in gold, with a blue and white jasper ware medallion of Diana meeting the Dawn.  
*Tweedmouth Collection, Catalogue No. 115. Length,  $3\frac{7}{8}$  inches.*
2164. ETUI, oval; ivory, mounted in gold, with medallion of boys dancing and piping, and dog.  
*Tweedmouth Collection, Catalogue No. 113. Length,  $4\frac{1}{4}$  inches.*
2165. BOX, oblong; ivory, mounted in gold, with a blue and white jasper ware cameo of Cupids.  
*Length, 3 inches.*
2166. TOOTHPICK-BOX, ivory, with red plush lining, mounted in gold, with an octagonal blue and white cameo with Apollo and Plenty, Health, Hope and Labour.  
*Tweedmouth Collection, Catalogue No. 116. Length,  $3\frac{1}{2}$  inches.*
2167. BROOCH, oval, with gilt-metal and silver frame, set with pastes and a blue and white jasper ware medallion of Education, by Lady Templetown.  
*Length,  $2\frac{7}{8}$  inches.*  
 The medallion is perhaps Turner ware.
2168. DOUBLE SCENT-BOTTLE, of pointed oval form. Blue and white jasper ware with reliefs of boys, mounted in gold, with basalt intaglio seals, one inscribed H. F.  
*Tweedmouth Collection, Catalogue No. 119. Length,  $4\frac{1}{8}$  inches.*
2169. CAMEO, oval. Blue and white jasper ware: Cupid singing. Metal frame.  
*Length, 3 inches.*
2170. PAIR OF PLAQUES, oblong. Blue and white jasper ware: A Sacrifice and Scævola. Metal frames.  
*Length, 2 inches.*
2171. SCENT-BOTTLE, of flattened oval shape, with gold cap. Blue and white jasper ware with figures of Zephyrs; bead and cable borders; polished edges.  
*Length,  $4\frac{1}{2}$  inches.*
2172. SCENT-BOTTLE, of flattened oval shape. Blue jasper ware with white reliefs of Hymen, and Cupid shaving his bow (after Correggio); bead and cable borders; polished edges.  
*Length,  $4\frac{1}{2}$  inches.*
2173. SCENT-BOTTLE, circular, with gold cap. Blue jasper ware with white reliefs of Cupid singing, and Cupid as Sappho; cable borders. *Plate 102.*  
*Diameter,  $2\frac{1}{8}$  inches.*
2174. TIARA, steel, set with blue and white jasper ware medallions with Signs of the Zodiac, etc.  
*Length,  $5\frac{1}{2}$  inches.*
2175. WATCH AND CHATELAINE, the former of gold with rock crystal back, by J. T. Bourdillet of Paris, the latter hung with jasper ware beads and two jasper ware seals.  
*Tweedmouth Collection, Catalogue No. 107.*
2176. BELT PENDANT WITH WATCH-CHAIN AND THREE ORNAMENTS, in silver open-work set with cut steel and four blue and white jasper ware cameos: A Sacrifice to Neptune, etc.  
*Length,  $6\frac{1}{4}$  inches.*



2177. SCENT-BOTTLE, of flattened oval flask shape. Dark blue jasper ware, mounted in gold, with white reliefs of a warrior, and Victory sacrificing.  
*Tweedmouth Collection, Catalogue No. 120. Length,  $3\frac{1}{2}$  inches.*
2178. MEDALLION, pointed oval, of blue jasper ware with white relief—head of a youth; open-work marcasite frame of rayed pattern.  
*Length,  $3\frac{5}{8}$  inches.*
2179. MEDALLION, oval, of blue and white jasper ware with reliefs of the Dipping of Achilles; mounted in gold as a brooch by "Mayer of Liverpool."  
*Mark, WEDGWOOD (20). Length,  $2\frac{3}{4}$  inches.*
2180. PENDANT, circular, with blue and white jasper ware medallion of the Sale of Cupids. Gold mount signed E A M.  
*Diameter, 2 inches.*
2181. SCENT-BOTTLE, octagonal, flask-shaped. Blue jasper ware with white reliefs of Sterne's Maria and the Bourbonnais Shepherd, designed by Lady Templetown; gold stopper.  
*Length,  $2\frac{7}{8}$  inches.*
2182. SCENT-BOTTLE, of oblong octagonal flask shape. Blue jasper ware with white reliefs of Zephyrs, after the Herculean figures; floral festoons and cable border; silver stopper.  
*Length,  $4\frac{3}{4}$  inches.*
2183. PATCH-BOX, oval, with rounded body, silver gilt; the lid mounted with a blue and white jasper ware cameo of The Marriage of Cupid and Psyche, with polished, laminated edges.  
*Length,  $2\frac{1}{8}$  inches.*
2184. CHATELAINE, of cut steel, with blue and white jasper ware beads and cameo.
2185. BUCKLE, of butterfly shape; cut steel, mounted with an oval medallion in blue and white jasper ware: bust of Prince Charles Edward to right.  
*Length,  $1\frac{3}{4}$  inches.*
2186. CHATELAINE, of cut steel, set with double-sided octagonal plaque in blue and white jasper ware: the Corybantes and Marcus Curtius.  
*Whitehead Collection. Length,  $1\frac{1}{8}$  inches.*
2187. PENDANT, of cut steel, for miniature, empty.  
*Length,  $2\frac{3}{4}$  inches.*
2188. MEDALLION, oval. Blue jasper dip with white reliefs: bust of George III. on a pedestal supported by Minerva holding a scroll, inscribed CODEX, and a girl with bird's nest. Cut steel frame; polished edges.  
*Mark, WEDGWOOD (19). Length,  $2\frac{1}{8}$  inches.*
2189. PLAQUE, pointed oval, of blue and white jasper ware with relief of Jupiter; steel frame, set with cut steel and jasper ware beads.  
*Length,  $3\frac{5}{8}$  inches.*
2190. PLAQUE, oval. Blue jasper ware with white reliefs: The Marriage of Cupid and Psyche. Metal frame.  
*Mark, WEDGWOOD (19). Length,  $2\frac{3}{8}$  inches.*
2191. MEDALLION, oval. Blue jasper ware with white reliefs: Peace and an urn. Cut steel bead frame.  
*Mark, WEDGWOOD (19). Length,  $2\frac{1}{2}$  inches.*



2192. MEDALLION, oval, of blue and white jasper ware, with relief of Cupid shaving his bow (after Correggio). Framed in cut steel.  
*Tweedmouth Collection, Catalogue No. 122. Length,  $2\frac{1}{2}$  inches.*
2193. PLAQUE, pointed oval. Blue jasper ware with white reliefs: The Marriage of Cupid and Psyche. Metal frame.  
*Length,  $2\frac{7}{16}$  inches.*
2194. PLAQUE, pointed oval, of blue and white jasper ware, with figure of Venus by a column. Metal frame.  
*Mark, WEDGWOOD (19). Length, 3 inches.*
2195. ANOTHER, similar: subject, Pomona.  
*Length,  $2\frac{1}{2}$  inches.*
2196. COURT SWORD IN SCABBARD, mounted in cut steel, with ten jasper ware medallions; mounted by Boulton & Watt, of the Soho Works.  
*Length, 37 inches*
2197. MEDALLION, of blue jasper ware with white relief: bust of Louis XVI. to right. Cut steel bead frame; laminated and polished edges.  
*Mark, WEDGWOOD (19). Diameter,  $2\frac{5}{8}$  inches.*
2198. MEDALLION, oval. Blue and white jasper ware with relief—Sterne's Maria; cut steel bead frame.  
*Length,  $1\frac{7}{8}$  inches.*
2199. MEDALLION, of lilac jasper ware, with white reliefs of Cupid and mask; Zodiac border in blue and white. Gilt metal frame.  
*Mark, WEDGWOOD (20). Diameter,  $2\frac{1}{4}$  inches.*
2200. HAIR ORNAMENT, cut steel, set with three blue and white jasper ware rosettes and four imitation pearls.  
*Length,  $4\frac{7}{8}$  inches.*
2201. THREE BUTTONS, cut steel, set with blue and white jasper ware cameos.
2202. NECKLACE, cut steel, set with three blue and white jasper ware plaques.
2203. CHATELAINE, with steel and pear-wood beads, and a double jasper ware medallion.

## XXI

### IMITATIONS OF WEDGWOOD

AS already hinted, Wedgwood's influence on the ceramic art of his day was far-reaching. His immediate neighbours in Staffordshire were forced for a time at least to copy his materials and designs as nearly as they could. The black basalt ware was common property, and Palmer of Hanley (the firm was afterwards Palmer & Neale, and then Neale & Co.) proved himself a serious rival in this material. A specimen of black basalt in the Collection bears the mark of Elijah Mayer, of Hanley (1770-1813), another good basalt potter.

Many of the Staffordshire firms attempted the jasper ware, but the only real successes were made by Turner, of Lane End (1762-1803), a firm which made jasper ware equal in texture if not in colour to Wedgwood's, and William Adams, a pupil of Wedgwood, who built the Greengates Works at Tunstall, and made good jasper ware there from 1787 to 1805.

The name Wedgwood & Co., which appears on a granite ware vase obviously imitating one of Josiah's shapes, is explained on p. 149 as the mark of another member of the family who worked at Ferrybridge.

On the Continent Wedgwood's influence was also very widely felt. His Queen's ware started the manufacture of *faïence fine* in France, Italy, and on the Rhine. His jasper ware was imitated at Meissen, Fürstenberg, in Thuringia, at Sèvres, Doccia and Lisbon, but it cannot be said that the continental imitations were a great success, if we except the plaques and medallions made at Sèvres. An imitation of Wedgwood's cane ware in the Collection bears the mark of Sarreguimines, in Lorraine.

## DESCRIPTIONS OF THE IMITATIONS OF WEDGWOOD WARES MADE AT OTHER FACTORIES

2220. PAIR OF VASES with ovoid body, flattened shoulders, slender neck, and stopper cover; slender stem and spreading base. Marbled cream ware with reliefs in cream gilt; two masks from which spring high scroll handles, and husk festoons enclosing two medallions; square cane-coloured base painted blue and gilt.  
*Mark, NEALE & CO. Height, 10 inches.*
2221. TEAPOT, of square form, with panel of floral open-work on the cover, and lion knob. White porcellaneous biscuit with circular panels on the sides, two with reliefs of Venus, Adonis and Cupid on a chocolate brown ground, and two with pine trees in white; blue lines on the cover; glazed inside.  
*Mark, TURNER. Height, 5 inches.*
2222. SET OF THREE VASES with conical body, flattened shoulders, small mouth and foot, and two acanthus scroll handles. White jasper ware with blue and black reliefs: Diana in her Car, Zephyr, Charlotte at the Tomb of Werther, Sterne's Maria, Sacrifice to Health, etc.; borders of foliage, key fret, cable, etc.; octagonal polished black basalt plinth.  
*Mark, TURNER. Height,  $9\frac{5}{8}$  inches and 7 inches.*
2223. PLAQUE, pointed oval. Blue jasper ware with white relief: figure of Ceres, seated on a rock. Pinchbeck frame.  
*Mark, TURNER. Length,  $4\frac{5}{8}$  inches.*
2224. TUREEN, or MONTEITH, of oblong oval form, with fluted body, contracted neck, and shell-moulded rim; two handles in the form of goose-heads. Cane ware with groups of Bacchanalian boys in relief on the neck; borders enamelled blue; glazed inside.  
*Mark, TURNER (twice). Height,  $8\frac{1}{4}$  inches. Length,  $18\frac{3}{4}$  inches.*
2225. CUSTARD-CUP AND COVER, with reeded sides. Cane-coloured ware; glazed inside.  
*Probably by Turner. Height,  $3\frac{1}{4}$  inches.*
2226. PLAQUE, oval. Blue jasper ware with white relief of a seated boy with flute.  
*? Turner ware. Length,  $6\frac{3}{4}$  inches.*
2227. PAIR OF QUIVER-SHAPED VASES, with border of arrows at the top; round base. Pale blue solid jasper ware with white reliefs; on the sides, a shutter pattern with hanging drapery; large leaves on the base.  
*Height,  $6\frac{7}{8}$  inches.*
2228. PLAQUE, oblong, of blue jasper ware with cameo reliefs in white: subject, Diana resting from the Chase.  
*Mark, ADAMS & CO.  
Tweedmouth Collection, Catalogue No. 135.  
Length,  $18\frac{5}{8}$  inches. Breadth,  $9\frac{3}{4}$  inches.*
2229. JUG, with ovoid body, straight neck, and lip spout. Solid blue jasper ware with white reliefs: female Season figures under arches; aquatic and other borders; the lower part reeded. Silver rim.  
*Adams ware. Height,  $5\frac{3}{4}$  inches.  
Said to have belonged to Flaxman.*

2230. TEAPOT AND COVER. Black basalt ware, reeded on the body and the cover; decorated in silver with vine border on the shoulder. Figure of the Widow on the cover, silvered.

*Height,  $5\frac{3}{4}$  inches.*

2231. PAIR OF CUPS, modelled in the form of foxes' heads, with vines on the neck. Black basalt ware.

*Mark, E Mayer. Length, 5 inches.*

2232. FLOWER VASE, of oval goblet shape; pierced cover with high centre and dome-shaped cap. Glazed fawn-coloured earthenware, with marbled inlay imitating granite; black borders and traces of gilding. Plate 91.

*Mark, Wedgwood & Co. Height,  $9\frac{1}{2}$  inches.*

Made by Ralph Wedgwood of the Hill Works, Burslem (about 1790), and afterwards of Ferrybridge.

2233. PLAQUE, oblong, in white biscuit: The Triumph of Cupid. Incised inscription on the back—

George Lester  
Lane End  
Staffordshire, Potters  
September 13th 1769

*Length,  $8\frac{1}{2}$  inches.*

2234. PAIR OF PLAQUES, oblong, of porcelain biscuit with white reliefs of Children on blue ground; emblematic subjects, France planting the Tree of Liberty, and France inaugurating a Pedestal inscribed "à la patrie." Sèvres porcelain; gilt frames.

*Tweedmouth Collection, Catalogue Nos. 136, 137.*

*Length,  $14\frac{1}{8}$  inches. Breadth,  $3\frac{1}{4}$  inches.*

2235. PAIR OF MEDALLIONS, Sèvres porcelain, with white reliefs on blue ground in style of Wedgwood: subject, A Youth and Maiden. Black and gold wooden frames.

*Length in frame, 6 inches.*

- 2236-41. SIX BUTTONS, of Sèvres biscuit porcelain imitating blue and white jasper ware, with reliefs of baskets of flowers. Gilt metal mounts set with cut steel.

*Formerly in the Barlow Collection.*

*Tweedmouth Collection, Catalogue No. 138.*

2242. PAIR OF VASES, of bell-shaped crater form. Meissen porcelain biscuit with white reliefs in the style of Wedgwood. On the neck, classic figures in white on a green ground, and border of roses; stiff lily pattern on the bowl. The foot and handles glazed.

*Mark, Crossed swords in blue. Height,  $17\frac{1}{8}$  inches.*

2243. PEDESTAL, of octagonal form. Meissen porcelain biscuit with white reliefs; four sunk panels with figures of Fame, Justice, Minerva and Ceres in a green ground. Fame

MDCCLXVIII,

is inscribing a scroll, L and above her is the legend, UM IHN STEHN IN

MDCCCXVIII

VERSAMMLUNGEN SEINE THATEN UMHER, JEDE MIT LICHT GEKROENT, JEDE BIS ZU DEM RICHTER SEINE SANFTE BEGLEITERIN.

*Mark, Crossed swords in blue.*

*Tweedmouth Collection, Catalogue No. 139. Height,  $8\frac{3}{4}$  inches.*

Imitation of Wedgwood made at Meissen to celebrate the jubilee of a senator or judge in 1818.



2244. COFFEE-POT, ewer-shaped, with long spout and high handle. Pale blue biscuit with white reliefs in the style of Wedgwood: Sacrifices to Cupid; stiff leaves, etc.; spout and handle white; glazed inside. Meissen porcelain.

*Mark, Crossed swords in blue. Height,  $8\frac{3}{8}$  inches.*

2245. CUP AND SAUCER in white porcelain biscuit with black reliefs, after Flaxman's Child Seasons.

*Mark, SARREGUIMINES. Diameter of saucer,  $5\frac{7}{8}$  inches.*

*Imitation Wedgwood made in Lorraine.*

## DESCRIPTIONS OF THE WEDGWOOD RELICS

2250. COLOURED PRINT of Josiah Wedgwood, after Stubbs; in frame.

*Length,  $5\frac{3}{4}$  inches.*

2251. ACCOUNT for Queen's ware supplied by Wedgwood to E. Parsons, in 1773.

2252. ACCOUNT for ware supplied by Wedgwood and Wedgwood & Bentley to Ph. Egerton, in 1772 and 1775; receipted by Josiah Wedgwood.

2253. PRINT of the Show-Room of Wedgwood & Byerley, 1809.

2254. DRAFT to Byerley for £128, 2s., signed by Josiah Wedgwood.

## XXII

### FLAXMAN

WEDGWOOD'S chief interpreter of the antique was John Flaxman, who not only made himself a formidable number of models for Wedgwood's plaques, vases, medallions, etc., but instructed and stimulated other artists in Wedgwood's employ and set a standard which elevated the whole artistic tone of the works. It would be difficult to estimate Wedgwood's debt to this sculptor; but it is recognised as a substantial one in this Collection by the number of Flaxman relics which are included. One of these, a frame of medals, tells the story of Flaxman's early successes; but his life is well known, and all that is necessary here is to recall a few of the events which more directly concern the Collection.

John Flaxman was born in 1755, and his early years were spent chiefly in the shop of his father, a maker and seller of casts who occasionally worked as a modeller for some of the prominent sculptors. At the age of twelve the young Flaxman was awarded first prize for a medal by the Society of Arts; and Nos. 2268-71 bear witness to other early triumphs.

In 1770 he exhibited a wax model of Neptune at the Royal Academy. His connection with Wedgwood began in 1775, and continued till the latter's death. A bill<sup>1</sup> of 1775 includes a number of reliefs—Muses, Gods, and Demigods, besides an antique vase sculptured with figures and a pair of vases with Satyr and Triton handles, in which we recognise the Wine and Water ewers (Nos. 1334 and 1485). The bill is receipted by John Flaxman, junior, "for my father"; and though it is generally assumed that all the models named in it are the work of the younger Flaxman, it is not impossible that some of the items may have been casts made by his father. Frequent reference is made throughout the Catalogue to Flaxman's compositions, such as the friezes of Apollo and the Nine Muses, the Dancing Hours, Bacchanalian Processions, the Crowning of the Kitharist, and the Apotheosis of Virgil, and it would be easy to compile a list of more than a hundred Flaxman subjects from the early catalogues reprinted in Miss Meteyard's *Handbook*. In 1782 he married Ann Denman, and in 1787 he went to Rome, where he worked himself on the antique sculptures and supervised the work of others till 1794. Subsequently his work was carried on in London, where he died in 1826. Flaxman's work is too well known to need appreciation here. It is enough to say that for free and graceful compositions in classical style he has no equal.

<sup>1</sup> See Meteyard, *Life of Wedgwood*, vol. ii. p. 322.

## DESCRIPTIONS OF THE FLAXMAN RELICS

2255. PORTRAIT IN OILS of John Flaxman, by Ozias Humphrey.
2256. CRAYON PORTRAIT of John Flaxman, by John Jackson, R.A.
2257. BRONZE BUST of Flaxman; inscribed on the back, Published as the Act directs  
London Feb. 11th 1830, by S. Parker, 13 Argyll Place; after Samuel Joseph.  
*Height, 11 $\frac{3}{8}$  inches.*
2258. MEDALLION, oval; copper gilt, with bust of Flaxman as a youth, inscribed; from the  
Wedgwood medallion.  
*Length, 3 $\frac{3}{4}$  inches.*
2259. MEDALLION, circular, of Flaxman, carved by himself in wood.  
*Diameter, 4 inches.*
2260. COMPANION MEDALLION of Mrs. Flaxman.
2261. MEDALLION in terra-cotta: with bust of a girl in high relief: the original model, by  
Flaxman, of his young sister. Framed.
2262. PAIR OF FRENCH BRONZE RELIEFS—(1) Cupid and the mask; (2) Coriolanus with  
his wife and mother. Formerly the property of Flaxman, who made reduced  
models of them for Wedgwood. Both designs occur repeatedly in the Collection.  
Mounted in round wooden frames.  
*Height, 8 $\frac{1}{2}$  inches.*
2263. LETTER from Josiah Wedgwood to Mrs. Flaxman, which accompanied a portrait of  
her husband.
2264. DESSERT PLATE, with fluted sides. Chelsea-Derby porcelain, painted with festoons;  
gilt edges.  
*D and anchor mark. Diameter, 8 $\frac{3}{4}$  inches.*  
Note attached—"Presented to Mrs. Flaxman on her wedding-day."
2265. LETTER to Messrs. Randell & Bridge, 1815, from John Flaxman.
2266. FRAME WITH A SET OF MODELLING TOOLS used by Flaxman.
- 2267-71. FRAME OF MEDALS, with the Art Union medal of Flaxman, 1851; medal of the  
Royal Academy, 1769; Gold medal, Society of Arts, "to Mr. Flaxman for the  
design of this medal, 1807"; Pallet of Society of Arts given to Flaxman at the age  
of 13, 1769; and Pallet of the Society of Arts given to him at the age of 14.

## XXIII

### TASSIE

THE work of James Tassie, in many ways closely akin to that of Wedgwood, is represented by a substantial number of specimens in the Collection, and a brief note on his career will not be out of place. He was born at Pollokshaws, near Glasgow, in 1735, and began life as a stone-mason; but he soon showed his bent for modelling and sculpture and was able to study art at the Foulis Academy in Glasgow. In 1763 he went to Dublin, where he worked with Dr. Quin on the glass compositions used in reproducing antique gems. This gave him a command of his material; and in 1766 he came to London, where he gained at once a bounty from the Society of Arts for his "profiles in pastes." He exhibited at the Academy from 1769 onwards. Like Wedgwood, he issued catalogues of his gems, and the number of them had grown to such an extent by 1791 that the catalogue of that year included 15,800 numbered items. There were besides many cameo portraits of contemporaries, largely of his own modelling, the admirable quality of which can be judged by specimens in the Collection. They are executed in opaque, white glass paste, often set like Wedgwood's jasper-ware medallions on a coloured background. Tassie supplied Wedgwood with sulphur casts of gems for his early cameos; and it is apparent that he must have passed on some of the moulds used for his later portrait medallions.

James Tassie died in 1799. He was succeeded by his nephew, William Tassie, who possessed something of his skill as a modeller. The latter retired in 1840, and died twenty years later.



## CATALOGUE OF THE TASSIE GLASS PASTES

2275. WAX MEDALLION, by James Tassie, of Miss Strang, daughter of the engraver; inscribed on shoulder, *B.S. 13th December 1784 Tassie F.*  
*Length,  $3\frac{5}{8}$  inches.*
- 2276-85. FRAME OF NINE TASSIE MEDALLIONS, with original model of the bust of G. Lawson; dated 1794 and signed.
- 2286-98. FRAME CONTAINING THIRTEEN TASSIE MEDALLIONS in white glass paste with reliefs: A Chariot Race, Augustus, Diomedes and the Palladium, John Witherspoon, Zeus, etc.
- 2299-2311. FRAME OF THIRTEEN TASSIE MEDALLIONS in glass paste, with reliefs in white in backgrounds of various colours: Sidney Smith, Marcus Aurelius, William Pitt, a Satyr, etc.
2312. MEDALLION, oval, white paste by Tassie: bust of J. Henniker to right; inscribed on shoulder, J. Henniker Esquire, M.A. FRIBA. M.P. ONE OF THE BARONS OF THE CINQUE PORTS FOR NEW ROMNEY 1788.  
*Length,  $3\frac{1}{4}$  inches.*
2313. MEDALLION, oval, white Tassie paste: bust of Napoleon to left, inscribed on the shoulder, N. BUONAPARTE Tassie F 1801.  
*Length,  $3\frac{3}{4}$  inches.*
2314. MEDALLION, oval, of white Tassie paste: bust to left, inscribed on the shoulder, SIR L. BURGESS BART, WHITLEY FT.  
*Length,  $2\frac{7}{8}$  inches.*
2315. MEDALLION, oval. White Tassie paste, with bust of Joseph Black, M.D., to left (1725-1799). Ebony frame.  
*Length, about  $3\frac{1}{2}$  inches.*
2316. MEDALLION, oval. White Tassie paste on grey background: bust to right; inscribed on the shoulder, *Lieutenant-gen: Robert Melville 1791, Tassie f.* Ebony frame.  
*Length,  $3\frac{3}{4}$  inches.*
2317. BROOCH, of silver, set with pastes and an oval Tassie medallion with white bust of Voltaire on dark blue ground.  
*Length,  $1\frac{3}{4}$  inches.*
2318. MEDALLION, oval. White Tassie paste with bust in relief to left; inscribed on the shoulder, ANNE ELIZABETH COUNTESS OF ALDBOROUGH *Tassie f. 1789.* Gilt metal frame.  
*Length,  $3\frac{7}{8}$  inches.*
2319. MEDALLION, oval. White Tassie paste bust of Mary, Marchioness of Rockingham, mounted on veined marble; signed T. Gilt metal frame.  
*Length,  $4\frac{7}{8}$  inches.*
- 2320, 2321. TWO MEDALLIONS, oval. White Tassie paste busts of two gentlemen, mounted on giallo marble. Gilt metal frames.  
*Length, 5 inches.*

2322. MEDALLION, circular. White Tassie paste, with portrait bust in relief; inscribed on the shoulder, D. GARRICK. . . . *Tassie Fecit* 1780.  
*Diameter,  $4\frac{1}{2}$  inches.*
- 2323-27. FRAME OF FIVE TASSIE MEDALLIONS, oval. Portraits of the Russian Royal family in crowned gilt metal frames.
2328. MEDALLION, oval. White Tassie paste, with bust in relief to right; inscribed *H. Raeburn, 1792.* Gilt metal frame.  
*Length,  $3\frac{7}{8}$  inches.*
2329. ANOTHER, similar, with bust to left, inscribed ROBERT BURNS *the celebrated Scots poet Tassie f* 1801.  
*Length, 4 inches.*
2330. MEDALLION, oval. Bronze bust to right, by Tassie; signed and inscribed *John Horne Tooke* 1791.  
*Length,  $3\frac{3}{4}$  inches.*
2331. MEDALLION, similar, of John Hunter.
2332. MEDALLION, oval. Bronze, with male bust to left; inscribed on the shoulder JOHN HUNTER *Tassie F.*  
 1791  
*Length,  $3\frac{3}{4}$  inches.*
2333. PLASTER CAST OF THE PORTLAND VASE.  
 Pichler, the gem engraver, made a mould of the Portland Vase while it was in Rome, and this mould was used by Tassie to make a limited number of casts.



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